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# CONTRALTO SONGS.

VOL. II.

*IMPERIAL EDITION.*

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CONTRALTO SONGS.

VOL. II.

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## A NIGHT IN MAY.

(Die Mainacht.)

English words by  
PAUL ENGLAND.

German words by LUDWIG HÖLTY.

Music by  
JOHANNES BRAHMS.  
Op. 43. No 2.

Largo ed espressivo

VOICE.

When the sil - ver - y moon gleams thro' the  
Wann der sil - ber - ne Mond durch die Ge -

PIANO.

wo - ven boughs, Ba - thing mea - dow and lawn all in a  
sträu - che blinkt, und sein schlum - mern - des Licht ü - ber denslum - b'rous light, When dear Phil - o - mel plain - - eth,  
Ra - sen streut, und die Nach - ti - gall flö - - tet,

Sad I wan - der from tree to tree.  
*wand'ich trau-rig von Busch zu Busch.*

Secret under the leaves, hear how the ten - der doves Make their a - morous  
*Ü-ber-hül-let vom Laub gir - ein Tau-ben-paar sein Ent-zü-cken mir*

*p* *cresc.*

moan!  
*vor;* Heart - sick I turn a-way,  
*a - ber ich wen - de mich,*

Seek the gloom of the sha - - - dows,  
*su - che dunk - le - re Schat - - - ten,*

*p dim.*

while my de - - so - late tears  
und die ein - - sa - me Thrä -

*espress.*

o'er - flow.  
ne rinnt.

*dim. rit.*

When, oh vi - sion of love, that, like the dawn of day,  
Wann, o lä - cheln - des Bild, wel - ches wie Mor - gen - roth

Shed'st thy light o'er my soul, when wilt thou come to me?  
durch die See - le mir strahlt, find' ich auf Er - den dich?

Ah! the de - so - late tear - -  
 Und die ein - sa - me Thrä - -

*p cresc legato.*

- - - drops Trem - - - ble burn - - - ing,  
 - - - ne beb't mir hei - - - sser,

*mf*

burn - - - ing a - - - down ..... my  
 hei - - - sser die Wang' ..... her -

*p*

cheek.  
 ab.

*p* *dim. rit.*

## THE BLACKSMITH.

(Der Schmied.)

English words by  
PAUL ENGLAND.Music by  
JOHANNES BRAHMS.

German words by UHLAND.

Allegro.

VOICE.

My true love is there! His ham - mer's a -  
Ich hör' mei - nen Schatz, Den Ham - mer er

PIANO.

swing - ing, His an - vil is ring - ing With strokes thick - ly  
schwin - get, Das rau - schet, das klin - get, Das dringt in die

*cresc.*

fall - ing, Like bells clear - ly call - ing Through al - - -  
Wei - te Wie Glo - cken - ge - läu - te, Durch Gas - - -

- - ley and square.  
- - sen und Platz.



The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piano part features a rhythmic pattern of eighth notes with slurs.

I pass by the place, And then, as he sees me, My  
 Am schwar-zen Ka - min, Da sit - zet mein Lie - ber, Doch

The second system continues the vocal and piano parts. The piano accompaniment includes a dynamic marking of *f* (forte) at the beginning of the system.

dar-ling, to please me, Sets bel-lows a - roaring, And flames, up-ward  
 geh' ich vor - ü - ber, Die Bäl-ge dann sau-sen Die Flam-men auf-

The third system continues the vocal and piano parts. A dynamic marking of *cresc.* (crescendo) is placed above the piano accompaniment.

soar-ing, Light up..... his dear face!  
 - brau-sen, Und lo - - - dern um ihn.

The fourth system continues the vocal and piano parts. The piano accompaniment includes a dynamic marking of *f* (forte) and a key signature change to one flat (B-flat).

The fifth system continues the piano accompaniment. The vocal line is not present in this system. The piano part continues with the same rhythmic pattern.

## CRADLE SONG.

(Wiegenlied.)

English words by  
ARTHUR E. WILLIAMS.Music by  
JOHANNES BRAHMS.  
Op. 49. No. 4.*Con espressione.*

VOICE.

Lit - tle ba - by, good -  
Gu - ten A - bend, gut'

PIANO.

- night. 'Mid li - lies of white, Red ro - ses I've spread All  
Nacht, mit Ro - sen be - dacht, mit Näg - lein be - steckt schlupf'

o - ver thy bed. When the lark leaves its nest, God shall wake thee from  
un - ter die Deck: Mor - gen früh, wenn Gott will, wirst du wie - der ge -

rest, When the lark leaves its nest, God shall wake thee from rest.  
- weckt, Mor - gen früh, wenn Gott will, wirst du wie - der ge - weckt.

Lit-tle ba-by, good-night. Kind  
 Gu-ten A-bend, gut' Nacht, von

an-gels of light With Je-su will keep From e-vil thy  
 Eng'-lein be-wacht, die zei-gen im Traum dir Christkind-leins

sleep. They will bring to my love Pret-ty dreams from a-  
 Baum: Schlaf' nun se-lig und süß, schau' im Traum's Pa-ra-

-bove, They will bring to my love Pret-ty dreams from a-bove.  
 -dies, schlaf' nun se-lig und süß, schau' im Traum's Pa-ra-dies.

# LOVE TRIUMPHANT.

(Von ewiger Liebe.)

English words by  
PAUL ENGLAND.

German words by JOS. WENTZIG.

Music by  
JOHANNES BRAHMS.

Op. 43. No 1.

Moderato.

VOICE.

PIANO.

*p*

Darkness hath  
Dun-ke! , wie

fall - en on for - est and stream,      Si - lence is fold - ing the  
dun - kel    in Wald und in    Feld!      A - bend schon ist es, nun

world in a dream;      Dark are the hou - ses,  
schwei - get die Welt.      Nir - gend noch Licht, und

la - bour is o'er, - E - ven the thrushes are si - lent once  
nir - gend noch Rauch, ja,      und die Ler - che sie schweiget nun

more.  
auch.

See, from the  
Kommt aus dem

dark - ness what forms now ap - pear?      Some vil - lage  
Dor - fe der Bur - sche her - aus,      giebt das Ge -

lad with his maid - en draws near;      There in the  
- leit der Ge - lieb - ten nach Haus,      führt sie am

shade of the great wil - low - tree      Long doth he whisper, and  
Wei - den - ge - bü - sche vor - bei,      re - det so viel und so

ea - - ger - ly:  
man - cher - lei:

"If thou be sham'd, now by Hea-ven a - bove,  
 "Lei - dest du Schmach und be - trü - best du dich,

If thou be sham'd to call.... me thy love,  
 lei - dest du Schmach von An - dern um mich,

Now must I leave thee, what - ev - er.... be - tide,  
 wer - de die Lie - be ge - trennt so.... ge - schwind,

*poco più. f.*

Swift - ly as once I did fly..... to thy side;  
 schnell wie wir frü - her ver - ei - ni - get sind.

Swift as the tem - pest and swift as.... the rain,  
 Schei - de mit Re - gen und schei - de.... mit Wind,

*sempre più. f. e poco string.*

Part we for ev - er, and ne'er meet a - gain!"  
 schnell wie wir frü - her ver - ei - ni - get sind."

*dim e rit. poco*

*a poco.*

Lento moderato.

Speaks the maid - en then, ten - der and glad:  
 Spricht das Mäg - de - lein, Mäg - de - lein spricht:

*pp dolce.*

"What pow'r can part us, my own dar - ling lad?  
 "Un - se - re Lie - be, sie tren - net sich nicht!"

*un poco animato.*

I - - ron and steel are strong,.... as they say,  
Fest..... ist der Stahl und das Ei - sen gar sehr,

*un poco animato e cresc.*

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#). The piano part consists of a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal line has a melodic contour that rises and then falls. The tempo/mood is marked 'un poco animato'.

Love such as ours, dear, is strong - er than they!  
un - se - re Lie - be ist fe - ster noch mehr.

*mf* *dim.*

The second system continues the vocal and piano parts. The piano accompaniment maintains its eighth-note pattern. The vocal line continues with a similar melodic structure. The dynamics are marked 'mf' (mezzo-forte) and 'dim.' (diminuendo). The tempo/mood remains 'un poco animato'.

*un poco rit.*

The third system shows the piano accompaniment continuing. The tempo is marked 'un poco rit.' (ritardando). The piano part features a more complex rhythmic pattern with some sixteenth notes in the right hand.

I - ron and steel you may melt, if you will,  
Ei - sen und Stahl,..... man schmie - det sie um,

*p dolce.*

The fourth system features a vocal line and piano accompaniment. The piano part is marked 'p dolce' (piano dolce). The tempo is 'un poco rit.'. The piano accompaniment has a more flowing, melodic quality in the right hand.



Love such as ours, dear, is mightier still!  
un - se - re Lie - be wer wan - delt sie um?

*un poco animato.*

I - ron and steel will van - ish a - way,  
Ei - sen und Stahl, sie kön - nen zer - gehn,

*un poco animato e cresc.*

Our love will last, dear, our love will last, dear, for ev - er, ev -  
un - se - re Lie - be, un - se - re Lie - be muss e - wig, e -

- er and aye!"  
- wig be - stehn!"

*f rit. molto. p*

## THE SWALLOW.

(Die Schwälble.)

English words by  
PAUL ENGLAND.

JOHANNES BRAHMS.

Con moto.

Piano.

The piano introduction consists of two staves in G major, 4/4 time. The right hand plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a series of eighth notes: G3, A3, B3, C4, B3, A3, G3. The piece begins with a piano (*p*) dynamic.

The first line of the song features a vocal line and piano accompaniment. The vocal line is in G major, 4/4 time, with lyrics: "The swal - low says good - bye, Die Schwäl - ble zie - het fort,". The piano accompaniment consists of eighth notes in the right hand and chords in the left hand.

The second line of the song continues the vocal line and piano accompaniment. The vocal line has lyrics: "says good - bye, zie - het fort, Seek - ing a fair - er, Weit an en an - dre,". The piano accompaniment includes a piano (*pp*) dynamic and a crescendo (*p cresc.*) marking.

The third line of the song concludes the vocal line and piano accompaniment. The vocal line has lyrics: "fair - er sky; an - dre Ort;". The piano accompaniment includes a forte (*f*) dynamic and a piano (*p*) dynamic marking.

And here sit I so cold and  
 Und i sitz do in Trau - rig -

still — The days..... are dark, the times are  
 keit — Es isch..... a bö - se, schwe - re

ill.  
 Zeit.

*pp*

Could I but  
Könnt i no

cross the sea,  
fort durch d'Welt, *pp* cross the  
fort durch

sea, — Here is no home,..... no  
d'Welt, weil mir's hie gar net,

*p cresc.*

home..... for me.  
gar net g'fällt!

*f* *p*

Oh, swal - low, stay! I fol - low  
 O Schwäl - ble, komm, i bitt, i

too! ..... Show me the way! Take me with  
 bitt! ..... Zeig' mir de Weg und nimm mi

you!  
 mit.

## SANDYMAN.

(A LULLABY)

(Sandmännchen.)

English words by  
PAUL ENGLAND.

JOHANNES BRAHMS.

Andante.

Voice.

The sil - ver moon is shi - ning, The flow'rs are sleep - ing  
Die Blü - men - lein, sie schla - fen Schon längst im Mon - den -

Piano.

*molto piano e dolce una corda.*

sound, Their lit - tle heads de - cli - ning So drow - sy t'wards the  
schein, Sie ni - cken mit den Köp - fen Auf ih - ren Sten - ge -

ground. The may - tree in the moonlight gleams, And whispers as in  
lein. Es... rüt - telt sich der Blü - thenbaum, Er... säu - selt wie im

dreams. Lul - la - by, lul - la - by! Sleep soft, my darling child!  
Traum. Schla - fe, schla - fe, Schlaf' du, mein Kin - de - lein!

1.

child!  
-lein!

The  
Die

birds, that fill'd the bow - ers While skies were bright and blue, Are  
Vö - ge - lein, sie san - gen So süß im Son - nen - schein, Sie

wea - ry like the flow - ers, So they are sleeping too.  
sind zur Ruh ge - gan - gen In ih - re Nestchen klein.

The cricket from the meadow near A - lone is chirping clear.  
Das Heimchen in dem Aehrengrund, Es.... thut al - lein sich kund.

Lul - la - by, lul - la - by! Sleep soft, my dar ling child! child!  
Schla - fe, schla - fe, Schlaf' du, mein Kin - de - lein! -lein!

1. 2.

First system of musical notation. The vocal line consists of three whole notes. The piano accompaniment features a treble clef with a melody of eighth notes and a bass clef with a simple harmonic accompaniment.

Second system of musical notation. The vocal line contains two lines of lyrics. The piano accompaniment continues with a treble clef melody and a bass clef accompaniment.

Now sly - ly through the win - dow Old  
Sand - männ - chen kommt ge - schli - chen Und

Third system of musical notation. The vocal line contains two lines of lyrics. The piano accompaniment continues with a treble clef melody and a bass clef accompaniment.

San - dy - man will peep, To see if a - ny  
guckt durch's Fen - ster - lein, Ob ir - gend noch ein

Fourth system of musical notation. The vocal line contains two lines of lyrics. The piano accompaniment continues with a treble clef melody and a bass clef accompaniment.

young - ster Should still re - fuse to sleep;  
Lieb - chen Nicht mag zu Bet - te sein.



Then San - dy - man will raise his hand And  
 Und wo er nur ein Kind - chen fand, streut

fill the lit - tle eyes with sand.  
 er ihm in die Au - gen Sand.

Lul - - la by, lul - - la by!..... Sleep  
 Schla - - fe, schla - - fe,..... Schlaf'

1. soft, my dar - ling child!  
 du, mein Kin - de - lein!

2. child!  
 -lein!

First system of musical notation, including vocal line and piano accompaniment.

Second system of musical notation, including vocal line and piano accompaniment.

At last my child is sleep - ing, So,  
Sand - männ - chen, aus dem Zim - - mer! Es

Third system of musical notation, including vocal line and piano accompaniment.

San - dy - man, a - way, And leave him in my  
schläft mein Herz - chen fein, Es ist gar fest ver -

Fourth system of musical notation, including vocal line and piano accompaniment.

keep - ing Un - til... the dawn of day.  
- schlos - - sen Schon sein Guck - äü - ge - - lein.

When morn - ing comes, my joy and pride His eyes will o - pen  
 Es.... leuch - tet Mor - gen mir Willkomm Das Äu - ge - lein so

wide.  
 fromm. Lul - la - by, lul - la - by!.... Sleep  
 Schla - fe, schla - fe,.... Schlaf'

1. 2.  
 soft, my dar - ling child! child!  
 du, mein Kin - de - lein! - lein!

# KILLARNEY.

Words by  
E. FALCONER.

Music by  
M. W. BALFE.

Moderato.

PIANO. *mf*

By Kil-lar - ney's lakes and fells, Em - 'rald Isles and....

*pp*

wind - ing bays, Moun - tain paths and wood-land dells,

Mem - 'ry ev - er fond - ly strays.

*cresc.* *f*

Boun - teous na - ture loves all lands, Beau - ty wan - ders ev - 'ry - where,

*pp*

Footprints leaves on ma - ny strands, But her home is..... sure - ly..... there!

*rall.* *3* *dim.*

*colla parte.*

*pp a tempo.*

An - gels fold their wings and rest In that E - den of the west,

*a tempo.*

*pp*

*cresc.*

Beau - ty's home, Kil - lar - ney; Heav'n's re - flex, Kil - lar - ney!

*mf*

*cresc.*

No place else can charm the eye With such bright and va-ried tints;

*pp*

Ev - 'ry rock that you pass by Ver - dure broi-ders or besprints.

*pp*

Vir - gin there the green grass grows, Ev - 'ry morn Spring's

*cresc.* *f* *pp*

*rall.*

na - tal day; Bright hued ber - ries daff the snows, Smi - ling Win - ter's

*colla parte.*

*dim. pp a tempo.*

frown a - way. An - gels oft - en, paus - ing there, Doubt if E - den

*a tempo.*

*pp*

*cresc.*

were more fair; Beauty's home, Kil - lar - ney, Heav'n's reflex, Kil - lar - ney.

*mf*

*cresc.*

*f*

# O LORD, THOU HAST SEARCHED ME OUT.

From "The Woman of Samaria."

Psalm 139 - v: 1, 2, 4.

STERNDALÉ BENNETT.

*Larghetto.*

VOICE.

PIANO.

*molto tranquillo.*

*p*

*pp*

*tranquillo.*

O Lord, Thou hast search-ed me out, and known

me..... Thou know - est my down - sit - ting,

Thou know - est my..... down - sit - ting and

*pp.*



mine up - ri - sing, Thou un - der -

*p tranquillo.*

- stand - est my thought long be - fore, long be - fore,

my thought long be - fore..... O

*dim. pp tranquillo. colla parte.*

Lord, Thou hast search - ed me out, and known me,

*pp pp*

for lo, there is not a word,

*pp stacc.*

not a word in my tongue, but Thou

*p>*

know - est it al - to - ge - ther.

*espress.*

*tranquillo.*

O Lord, Thou hast search - ed me

*calando.* *pp*

*tranquillo.*

out, and known..... me:..... Thou know - est

my down - sit - ting, Thou know - est my down -

*poco cresc.*

- sit - ting, and mine up - ri - - - sing, and

mine up - ri - - - sing; Thou

*sempre. pp*

know - est it al - to - ge - ther, Thou know - est it

*rall.*

al - to - ge - - - ther.

*pp*

## AS A SUNBEAM AT MORN.

(Come raggio di sol.)

English words by  
PERCY PINKERTON.Music by  
ANTONIO CALDARA.

Sostenuto.

VOICE.

PIANO.

*legato.*

*ppp*

*pp*

As a sun-beam at morn fall - eth se - rene - ly,  
Co - me rag-gio di sol mi - te e se - re - no,

*p*

As a sunbeam at morn fall - eth se - rene - ly  
co - me rag-gio di sol mi - tee se - re - no

On the vast tran-quil bo - som of the o - cean,  
 so - òra pla - ci - di flut - ti si ri - po - sa

Though deep with - in it, though..... deep with - in it e - ver  
 men - tre del ma - re, men - - tre del ma - re nel pro -

storm and tem - pest Lurk there in dire - -  
 - fon - do se - no sta la tem - pe - -

- - - ful com - mo - - tion,  
 - - - sta a - sco - - sa :

*f* *rall.* **Tempo I.**

So the light of a smile glad-dens the spi-rit for a  
 co - si ri - so ta - lor ga - io e pa - ca - to di con

sea - son, The wea - ry heart de - ceiv - ing: Though deep - er than the  
 - ten - to, di gioia un lab - bro in - fio - ra, men - tre nel suo se -

o - cean is all its sor - row..... And all its  
 - gre - to il cor. pia - ga - to..... s'angoscia e

*ten.* *dim.*

end - less griev - ing.....  
 si mar - to - - ra.....

*rall.* **Tempo I.**

*rall dim.* *pp*

# LITTLE FAY, PRETTY FAY.

Words by  
W. H. BELLAMY.

Music by  
JOHN BARNETT.

*Allegretto scherzando.*

PIANO.

8

Lit-tle Fay, pret-ty Fay, there is

work to be done, Come hi-ther, come hi-ther, to me;..... The

ban-quet is rea-dy, but dew there is none, You must fetch it wher-e-ver it

*p*

be, You must fetch it wher-e-ver it..... be, You must

*cresc.*

fetch it wher-e-ver it be, You must fetch it wher-e-ver it.....

*ff*

be.

*p*

Search ev - 'ry blade of grass,



See if it's dry;

*pp*  
Feel ev-'ry flower and leaf you go by;      Feel ev-'ry flower and  
*sost.*

leaf you go by;      Un - der them, o - ver them, in - to them peer,  
*p*

Find it, or fight for it, it must be here.      Un - der them, o - ver them,

*Lento.*      *a tempo.*  
in - to them peer,      Find it, or fight for it, it must be here. Lit - tle  
*pp*

Fay, pret-ty Fay, there is work to be done, Come hi-ther, come hi-ther to

*pp*

me;..... The ban-quet is rea-dy, but dew there is none, You must

fetch it wher-e-ver it - be,..... You must fetch it wher-e-ver it.... be.

*cresc.* *ff*

Heed not the humble bee, he ne-ver stings; Bat-tle the butterfly,

*ff*

rum - ple his wings; Bee, bee-tle, or but-ter-fly, hin-der what will, Pretty

Fay, you must fetch it, your cup you must fill. Quick! for our Queen is fa-

*delicato.*

*p*

- tigu'd with the day, She's been to Bagdad, and has cross'd from Cathay,

Un-der the O-cean, and o - ver the ice, So, be - gone, pret-ty Fay, and be

*p* *pp*

back in a trice, So, be - gone, and be back in a trice. Lit-tle

*adagio.* *pp a tempo.*

*pp*

Fay, pret-ty Fay, there is work to be done, Come hither, come hi-ther to

me;..... The ban-quet is rea-dy, but dew there is none, You must

fetch it wher - e - ver it be,..... You must fetch it wher - e - ver it.....

be, You must fetch it wher - e - ver it be, You must

*Poco più mosso.*

fetch it wher-ever it be. Little Fay, pret-ty Fay, there is work to be done, Little

*ff*

Fay, pretty Fay, there is work to be done, Come hither, hither, hither to me, Come

*pp*

hither, hither, hither to me, The banquet is ready, but dew there is none, The

*pp* *pp*

*ff*

banquet is ready, but dew there is none. You must fetch it wherever it be, You must

*ff*

*accel.* *Lento.*

fetch it wher-e-ver it.... be, You must fetch it wher-e-ver it be.

*colla voce.* *a tempo.*

## I DREAMT I WAS IN HEAVEN.

Recit and Air from "Naaman."

M. COSTA.

Allegro moderato.

PIANO.

Weep not, my Mo-ther, I no more com-plain: My sleep and

dream have heal-ed all my pain!

AIR.  
Andantino. (♩ = 88)

I dreamt I was in-

Heav'n, and heard The Che - ru-bim and Se - raphim Sing:-

*rit. colla voce.*

(M. ♩ = 100.)

Ho - ly, Ho - ly, Ho - ly, Lord; Lord, - God,

Tempo I.

God of might! I could not number all the

throng; Like stars they shone A - round God's throne, Prais - ing His

Ho - ly name in song: Hail! Hail, God of

light! Hail! Hail, God of light! I

tried to join their lofty theme; But

while I strove, Your voice of love A - woke me

from this heav'n - ly dream Of pure de -

- light,..... this heav'n-ly dream.... of pure de - light,.... of pure de -

*poco rit.*

- light. If a - ny but your dear, sweet voice Had call'd your

*poco rit.* *a tempo.*



boy From heav'n - ly joy, I think I should not now..... re -

*Seguendo la voce.*

- joice..... To wake a - gain! I think I should not now re -

- joice To wake a - gain,..... not now re - joice..... to wake a -

- gain! Weep not, dear Mo - ther,

*p poco rall.*

Mo - - ther, weep not!

*mp*

\*

# AUTHOR OF ALL MY JOYS.

(O del mio dolce ardor.)

English words by  
PAUL ENGLAND.

Music by  
GLUCK.

Moderato.

VOICE

Au - thor of all my  
O del mio dol - ce ar -

PIANO

joys, ..... their crown and splen - -  
dor ..... bra - ma - - to og - get - -

- dour, their crown and splen - - dour,  
- to, bra - ma - - to og - get - ma - - to,

Ab - sence at last is o - last - ver,  
l'au - ra che tu re - spi - tu - ri,

at last I'm near..... thee,  
*Al - fin re - spi - ro,*

At last, at last I'm  
*Al - fin, al - fin re -*

near..... thee! These  
*spi - ro! O -*

scenes the.... more en - dear..... thee; In my  
*vun - que il guar - do io gi - ro le tue*

bo - som there spring - eth the thought of past ca - ress - es, Their  
*va - ghe sem - bian - ze a - more in me di - pin - ge, il*

sweet-ness on me press - es, And my heart ..... with  
*mio pen - sier si fin - ge le più lie - -*

rap - - - ture sing - - -  
*- - - te spe - ran - - -*

- eth! Now in each mur-m'ring breeze sure - ly I hear thee!  
*- ze. E nel de - sio che co - si..... m'em - pie.... il pet - to*

Come, my love!  
cer - co te,

I am here!  
chia - mo te.

Whis - per, low and ten -  
Spe - - ro e so - spi -

- der!  
- ro.

Au - thor of all my joys,.....  
O del mio dol - ce ar - dor.....

their  
bra -

crown and splen - - dour,  
- ma - to og - get - - to,

their crown and  
bra - ma - - to og -

splen - - dour,                      Ab - sence at last is  
 get - - - to,                      l'au - ra che tu re -

o - - - ver,    at last I'm  
 - spi - - ri,    al - fin re -

near..... thee,    At  
 - spi - - ro,    al -

last,                      at last I'm                      near.....                      thee!  
 - fin,                      al - fin re -                      spi -                      -                      -                      -                      ro!

## LOVE IN SPRING.

(Au Printemps.)

English words by  
PAUL ENGLAND.

French words by J. BARBIER.

Music by  
CH. GOUNOD.

*Animato.*

PIANO.

The piano introduction consists of two staves. The right hand plays a melody of eighth notes in a 6/8 time signature, with a key signature of two flats (B-flat and E-flat). The left hand plays a rhythmic accompaniment of eighth notes, often in groups of three (trios). The tempo is marked 'Animato'.

Now the win - ter no more is seen,  
Le prin - temps chas - se les hi - vers,

The first system of the vocal score shows the vocal line and piano accompaniment for the first line of lyrics. The vocal line is in a soprano or alto register, with a melodic line that follows the rhythm of the piano accompaniment. The piano accompaniment continues with the same rhythmic pattern as the introduction.

A - pril smiles in her gown of green,  
Et sou - rit dans les ar - bres verts,

The second system of the vocal score shows the vocal line and piano accompaniment for the second line of lyrics. The vocal line continues with a similar melodic pattern, and the piano accompaniment maintains the rhythmic accompaniment.

Gen - tle show - ers are fall - - ing, Sweet - ly the  
Sous la feuil - le nou - vel - - le Pas - - sent

The third system of the vocal score shows the vocal line and piano accompaniment for the third line of lyrics. The vocal line features a melodic line with some grace notes, and the piano accompaniment continues with the rhythmic accompaniment.

*p*

birds are call - ing; Come, sweetheart, where the  
 des bruits d'ai - - le! Viens, sui - vons les sen -

boughs a - bove Soft - ly whis - per of se - cret love!  
 - tiers om-breux, Où s'é - ga - rent les a - mou-reux,

*cresc.* *molto.* *f*

'Tis the spring-time that calls us, Come, my heart's de - -  
 Le prin-temps nous ap - pel - le, Viens, so - yons heu - -

*cresc.* *molto.* *f*

*p* *chaud et contenu.*

- light!..... See where the sun - shine stream - eth,  
 - reux!..... Vois! le so - leil é - tin - cel - - le,

*dim.* *p*



*cresc.* *un poco rit.* *à tempo.*

Thro' the green leaves..... it gleam - - eth,  
 Et sa clar - té qui ruis - sel - - le

*f*

Yet in thine eyes there beam - - eth..... A  
 Me sem - ble en - cor plus bel - - le..... Dans

*dim.* *p*

sun more bright!..... Come, sweetheart, where the  
 tes beaux yeux!..... Viens, sui - vons les sen -

*dim.* *p rit.* *tempo.*

boughs a - bove Soft - ly whis - per of se - cret love!  
 - tiers om - breux, Où s'è - ga - rent les a - mou - reux,

*cresc molto.*

'Tis the spring-time that calls us! Come, my heart's de - -  
 Le prin-temps nous ap - pel - le, Viens, so - yons heu - -

The first system features a vocal line in G major with a key signature of one flat and a 3/4 time signature. The piano accompaniment consists of eighth-note chords. Dynamics include *cresc molto.* and *f*. A fermata is placed over the final note of the vocal line.

- light!.....  
 - reux!

Let thy dear voice out ring - - ing  
 Que ta voix chante et se mê - - le

The second system continues the vocal line with a *p* dynamic. The piano accompaniment features a *dim.* dynamic. The system concludes with a *p* dynamic.

*cresc.* *un poco rit.* *a tempo.* *f*

Ri-val the birds in their sing - - ing, Vi-sions of hea - ven  
 A l'har-mo - nie é - ter - nel - - le, Je crois en - ten - dre en

The third system shows a vocal line with dynamics *cresc.*, *un poco rit.*, *a tempo.*, and *f*. The piano accompaniment includes *colla voce.* and *a tempo.* markings.

bring - ing.... Be - fore my sight!.....  
 el - - le chan - ter les cieux!.....

The fourth system features a vocal line with *dim.* and *p* dynamics. The piano accompaniment includes *dim.* and *p rit.* markings.

Come, sweet - heart, where the boughs a - bove  
 Viens, sui - vons les sen - tiers om - breux,

Soft - ly whis - per of se - cret love! 'Tis the spring - time that  
 Où s'é - ga - rent les a - mou - reux, Le prin - temps nous ap -

*cresc molto.*

calls us! Come, my heart's de - light!  
 - pel - le, Viens, so - yons heu - reux!

*dim - in - u - en - do.*

*p*

# WITHOUT THEE.

(Ce que je suis sans toi!)

English words by  
PAUL ENGLAND.

Music by  
GOUNOD.

French words by L. de PEYRE.

Moderato con moto.

VOICE.

PIANO.

*p* *cresc.*

*dim.* *p*

As droops the i - vy,  
Ce qu'est le lier - re

rude - ly torn..... From yonder oak where - to 'twas cling - ing, Low - ly -  
sans l'or - meau..... Qui fut l'ap - pui de son en - fan - - ce, Lui don -

*rit.* \* *rit.* \* *rit.* \* *rit.* \* *rit.* \*

now,..... frail and for - lorn,..... With ev-'ry ze-phyr i - dly swing -  
 - nant dans cha - que ra - meau..... Un..... é - che - lon pour sa croissan -

*And.* \* *And.* \* *And.* \* *And.* \*

- ing, So droops my soul, be-reft of thee,.....  
 - ce, - Voi - là ce que je suis sans toi,.....

*cresc.* *dim.* *p*

So droops my soul, be-reft of thee;..... Oh my love, go no more from  
 voi - là ce que je suis sans toi;..... Par pi - tié, gar-de moi ta

*cresc.* *dim.*

me!..... Oh my love, go no more from me!.....  
 foi!..... Par pi - tié, gar - de moi ta foi!.....

*p* *colla voce.* *a tempo.*

*And.* \*

*cresc.* *dim.* *p*

2a. \*

Like some poor bird when daylight calls.... To soar with song to heav'n's do-min -  
*L'oi-seau qui vole en gazouil-lant....Vers les de-meu-res é-ter-nel -*

- ion, E'en as he flies,..... wound - ed he falls,..... Mourn - ing, a -  
 - les, Et dont sou - dain..... un plomb san - glant..... Est ve - nu

*cresc.*

- las, his broken pin - ion, So droops my soul, be-reft of  
*fra-cas-ser les ai - les, -* *Voi - là ce que je suis sans*

*p* *cresc.* *dim.* *p*

thee!..... So droops my soul, be - reft of  
 toi,..... voi - là ce que je suis sans

thee!..... Oh my love, go no more from  
 toi;..... Par pi - tié, gar - de moi ta.

*cresc.* *dim.*

me!..... Oh my love, go no more from me!.....  
 foi,..... Par pi - tié, gar - de moi ta foi!.....

*colla voce.* *a tempo.*

*cresc.* *dim.*

As on a dark and an-gry tide,..... With wind and  
*Un frêle es-quip par - mi les flots..... Pen - dant u -*

wave in fierce com - mo - - - tion,      Some lone - ly  
*- ne nuit té - né - breu - - - se,      Sans gou - ver -*

bark,..... no hand to guide,..... Aim - less - ly  
*- nail,..... sans ma - te - lots,..... Au sein de*

drifts up - on the o - - - cean,  
*la mer o - ra - geu - - - se, -*



So drifts my soul, be-reft of thee,.....  
 Voi - là ce que je suis sans toi,.....

*p*

So drifts my soul, be-reft of thee;..... Oh my  
 voi - là ce que je suis sans toi;..... Par pi -

*cresc.*

love, go no more from me!..... Oh my love, go no more from  
 - tié, gar-de moi ta foi!..... Par pi - tié, gar-de moi ta

*pp*  
*dim.* *p* *pp colla voce.*

me!.....  
 foi!.....

*cresc.* *dim.*

## WHERE ART THOU?

(Dove sei?)

From the opera of "RODELINDA."

HANDEL.

Adagio. (♩ = 80)

PIANO. *mf*

The first system of piano accompaniment consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a series of chords in the right hand and a simple bass line in the left hand. The dynamics are marked *mf* (mezzo-forte).

The second system of piano accompaniment continues the piece. It features more complex chordal textures in the right hand and a steady bass line. The dynamics are marked *p* (piano).

RECIT.

Vain the  
Pom - pe.

*cresc.* *mf*

The recitative section begins with a single melodic line in the upper staff. The piano accompaniment below consists of chords and a bass line. The dynamics are marked *cresc.* (crescendo) and *mf* (mezzo-forte).

pomp of fun'ral splendour!  
*va - ne di mor - tel!*

You do but mock our grief,  
*Men - zo - gne di do - lor,*

For all your  
*Che ri - ser -*

*p*

The final system of piano accompaniment features a melodic line in the upper staff and chords in the lower staff. The dynamics are marked *p* (piano).

glit - ter to the spi - rit can - not ren - der Sweet con - so -  
 - ba - te il mio vol - to e' l mio no - me, Ed a - du -

- la - tion, nor bring relief! Nay, e - ven suspense once o - ver, All doubts then are  
 - la - te del vin - ci - tor. Su - perbo il ge - nio al - tie - ro! Voi di - te, ch'io son

end - ed, and the bo - som is at rest. But when the lo - ver from a -  
 mor - to; ma ri - spon - de il mio duol, Che non e' ve - ro! "Ber - ta -

- far doth re - turn, and longs to clasphis love to his breast, What terrors a - gi -  
 - ri - do fù Rè; da Gri - mo - al - do vin - to fug - gi; Pres - so de - gli un - ni

- tate him, Knowing not what de - ception may yet a - wait him.  
 gia - ce. Ab - bia l'al - ma ri - po - so, e' l ce - ner pa - ce."

Thus I my doubts and terrors can-not dis - semble! Is my lov'd one still  
*Pa - ce al ce - ner mi - o? A - stri ti - ran - ni! Dun-que fin ch'a - vrò*

*mf*

*Largo. (♩ = 72)*

faithful? Spite of all my.... courage, I own I tremble! Ah, where  
*vi - ta, guerra a - vrò con gli sten - ti, e con gli affanni! Do - ve*

*dim. p*

art thou? Ah,.... where  
*se - i? Do - ve*

*p mf p p*

art thou? 'tis thou shouldst greet me, Thy fond welcome can ev - 'ry  
*se - i? a - ma - to be - ne, Vie - ni, l'al - ma a con - so -*

*p mf*

doubt..... and fear con-trol!                                  Come then,        come then,  
*- lar,..... a con - so - lar!*                                  *Vie - ni,        vie - ni,*

haste then to meet me,                                  Ah,.....where art thou?                                  Ah,.....where art thou?  
*a - ma - to be - ne!*                                  *Do - ve se - i?*                                  *Do - ve se - i?*

Thy fond welcome can.....each doubt con - trol.                                  Come, thy  
*Vie - ni, l'al - ma a..... con - so - lar.*                                  *Vie - ni,*

ten - der        welcome can each doubt con - trol!  
*vie - ni, l'al - ma a con - so - - lar!*

Anxious tor - ments op - press me, Fears for  
So - no op - pres - so da' tor - men - to, Ed i

thy..... sake de - press me, Thou a - lone canst cheer my soul; Anxious  
cru - di miei la - men - ti, Sol con te pos - so..... be - ar; So - no op -

torments op - press me, Tears for thy... sake de - press me, Thou a -  
- pres - so da' tor - men - ti, Ed i cru - di miei la - men - ti, Sol con


- lone canst cheer my soul, Thou a - lone canst cheer my soul. Ah, where art thou?  
te pos - so be - ar; Sol con te pos - so be - ar. Do - ve se - i?

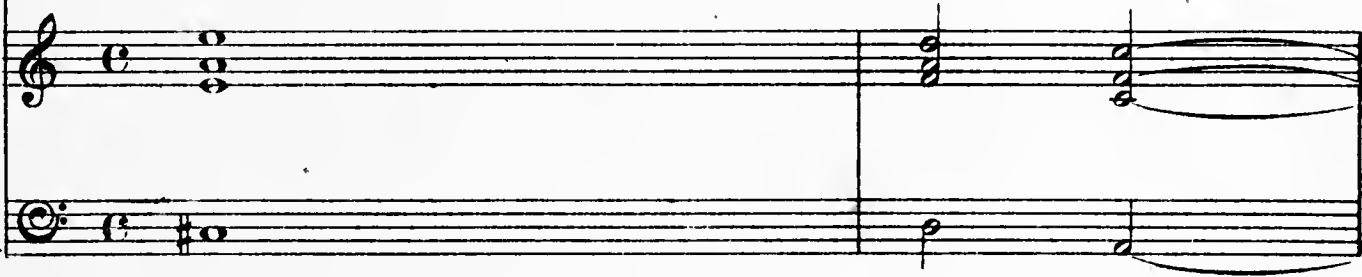
Dal  
Segno.

Recit:- SEE, SHE BLUSHING TURNS HER EYES.

Semele.

HANDEL.

VOICE.   
See, she blush-ing turns her eyes; See, with

PIANO. 

  
sighs her bo-som pant-ing! If from love those sighs a -



  
- rise, Nothing to my bliss is want-ing.



# Air:-HYMEN, HASTE! THY TORCH PREPARE.

The musical score is written for voice and piano. It consists of five systems of music. The first system is an instrumental introduction in G minor, 6/8 time, marked *f*. The second system continues the instrumental introduction. The third system begins with the vocal line: "Hy - men, haste!". The fourth system continues the vocal line: "Hy - men, haste! Thy torch pre - pare!". The fifth system concludes the vocal line: "Love al - rea - dy his has lighted; thy torch prepare!". The piano accompaniment features various textures, including chords, arpeggios, and melodic lines in both hands. Dynamics include *f*, *p*, and *f*.



thy torch prepare! Love al - rea - dy

*p*

This system contains the first two measures of the piece. The vocal line begins with the lyrics "thy torch prepare!" followed by a measure of rest and then "Love al - rea - dy". The piano accompaniment features a steady eighth-note bass line and a more active treble line.

his..... has light -

This system contains the next two measures. The vocal line continues with "his..... has light -". The piano accompaniment maintains its rhythmic pattern, with some chordal textures in the right hand.

- ed, Love al - rea - dy his has light - ed.

This system contains the next two measures. The vocal line concludes the phrase with "- ed, Love al - rea - dy his has light - ed.". The piano accompaniment provides harmonic support throughout.

This system contains the next two measures of piano accompaniment. It features a consistent eighth-note bass line and a treble line with various chordal and melodic figures.

This system contains the final two measures of the piece. The piano accompaniment concludes with a final cadence in the right hand and a sustained bass line.

Haste, haste, Hy - men,.....haste! Hy - men, haste! thy

torch pre - pare!.....

Love al - rea - dy his has.... light-ed. Thy

torch.... pre - pare, Hy - men, haste, thy torch.... pre - pare,

Love al - rea - dy his.... has light -

ed,

Love al-rea-dy his has light-ed, love..... al - rea-dy

*adagio.*

his has light - ed.

*Fine.*

One soft sigh has cured dis-pair, one soft sigh

*p*

has cured dispair, And more than my past

pains re - quit -

- ed, And more than my past

pains..... re - quit - - ed.

D. S.

# Recit:— AWAKE, SATURNIA.

Semele.


The words altered from  
CONGREVE.

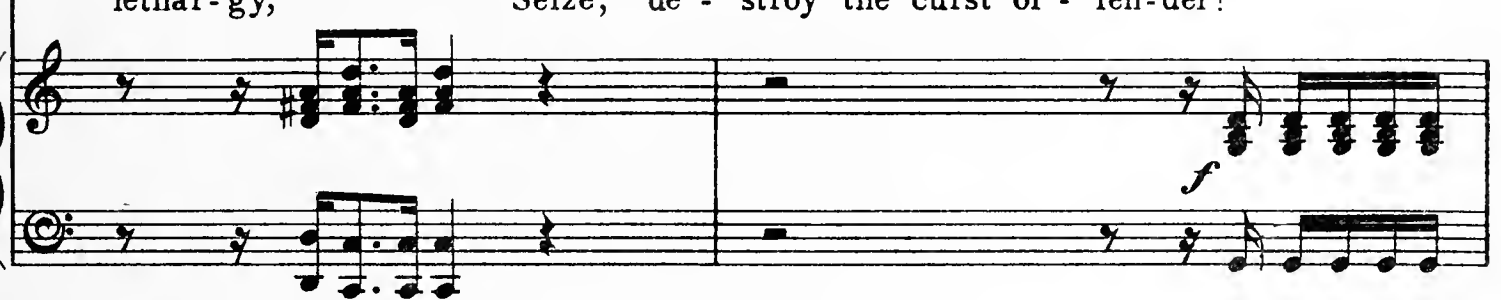
HANDEL.


*Allegro concitato ma pomposo.*

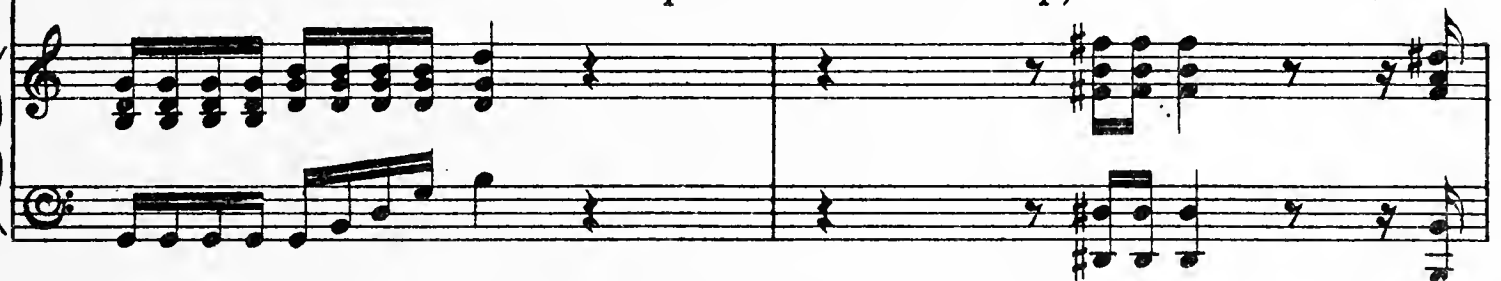
VOICE.  A - wake, Sa - tur - nia, from thy

PIANO. 

 lethar - gy, Seize, de - stroy the curst of - fen - der!



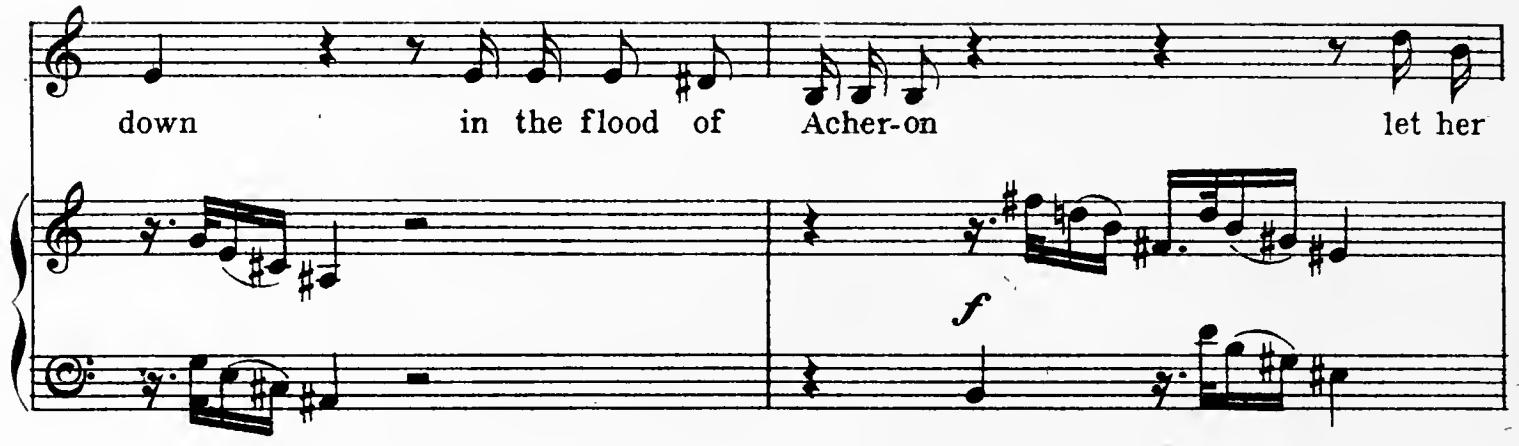
 Scale proud Ci - tharon's top, Snatch her —



 tear her in thy fu - ry! And down,



down in the flood of Acher-on let her



fall, let her fall! fall! fall! Rolling



down the depths of night! Never more



to be-hold the light.



If I th'im-pe-rial scep-tre sway, I

swear, by the gods,

*p cresc.*

(Tremble, trem-ble, trem-ble, thou u-ni-verse, this oath to

*p*

hear!) Not one of curst A-genor's race to spare!

*f*

## Air:- HENCE, IRIS, HENCE AWAY.

Allegro.

Hence, . hence, I - ris, hence a - way,

I - ris, hence a - way, a - way, a - way, a -

- way! Far from the realms of day, far from the realms of day,

far from the realms,

far from the realms of day.

The musical score is written for voice and piano. It consists of five systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a prominent bass line with eighth-note patterns. The key signature is B-flat major (two flats), and the time signature is common time (C). The tempo is marked 'Allegro'. The lyrics are: 'Hence, . hence, I - ris, hence a - way, I - ris, hence a - way, a - way, a - way, a - way! Far from the realms of day, far from the realms of day, far from the realms, far from the realms of day.' The score ends with a fermata over the final note of the vocal line.



O'er Scythian hills to the Moe-o-tian lake,

O'er Scythian hills to the Moe-o-tian lake, A spee-dy.... flight will

take, will take! Hence, I - ris, hence a - way!

I - ris, hence a-way, a - way, a - way, a spee - dy.....

flight, a spee - dy flight will take, a spee - dy flight will take, a

spee - dy flight will take, a spee - dy flight,.....

..... a spee - dy..... flight will take!

.....

Here  
Fine. *p*

Som - nus I'll com - pel his dow - ny bed to leave, and si - lent

cell; With noise and light, with noise and light, I will his peace mo -

- lest, Nor shall he sink a-gain to pleasing rest Till

to my vow'd re - venge.....

..... he grants sup - plies, and seals with

*adagio.*  
sleep the wake - - - ful dra - gon's eyes.

D.C.

# SWEET ROSE AND LILY.

RECIT and AIR.

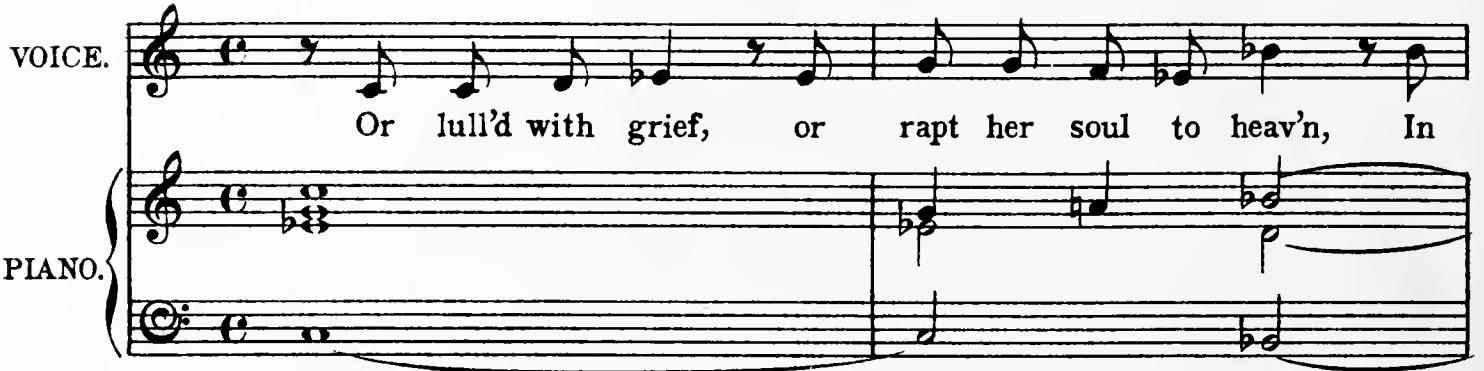
THEODORA.

HANDEL.

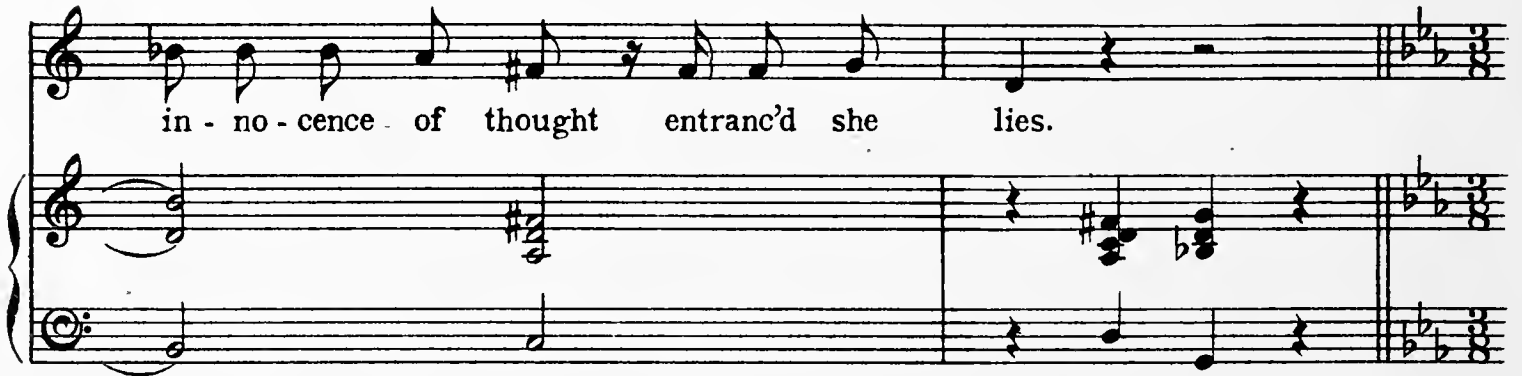
*RECIT.*

VOICE. Or lull'd with grief, or rapt her soul to heav'n, In

PIANO.



in - no - cence - of thought entranc'd she lies.



*AIR. Andante affettuoso.*



Sweet rose and

*p*

li - ly, flow-'ry form, Take me your faith-ful..... guard,

*mf*

Sweet rose and li - ly, flow-'ry form, Take me your faith-ful guard To shield you

*p*

from bleak wind.... and storm A smile. a smile be my re -

- ward, Sweet rose and li - ly, Take me your faithful guard,

*mf* *p*

Flow - 'ry form, flow - 'ry form, Take me your

faith-ful, faith - ful guard. A smile, a

smile, a smile be..... my....re - ward,

Take me your faith - ful, faith-ful guard, To

shield you from bleak wind and storm.....

A smile, a

smile..... be my re-ward; Take me your

faith-ful guard, To shield you from bleak wind and storm.....

A smile, a smile be my re -

- ward.

## THE NIGHTINGALE.

Words by  
PAUL ENGLAND.

Music by  
HALFDAN KJERULF.

Andantino.

VOICE. *p*  
So sweet the night-in-gale

PIANO. *p* *p dolce.*

war - - bled, I could not turn to rest;

Out from the dusk of the hill - side Her song..... pierced

*dolce.*  
thro' my breast. So soft - ly I o-pen'd my win - - dow, I

*p* *dolce.* *pp* *pp*

The musical score is written for voice and piano. It consists of four systems of music. The first system shows the vocal line starting with the lyrics 'So sweet the night-in-gale' and the piano accompaniment. The second system continues the vocal line with 'war - - bled, I could not turn to rest;' and the piano accompaniment. The third system continues with 'Out from the dusk of the hill - side Her song..... pierced' and the piano accompaniment. The fourth system concludes with 'thro' my breast. So soft - ly I o-pen'd my win - - dow, I' and the piano accompaniment. The score includes various musical notations such as treble and bass clefs, a key signature of one flat (B-flat), a 3/8 time signature, and dynamic markings like *p*, *p dolce.*, and *pp*. There are also performance instructions like 'Andantino.' and 'dolce.'.



gazed o'er the dark-'ning plain,..... And ah, the thought of

*mf*

you, my dar-ling, Woke in my heart a-gain.

*colla voce. p* *p dolce.*

The night wind whis-per'd so gen - tly, A dis - tant

*p* *p dolce.*

bu - gle blew, One lone - ly star was gleam - ing, And

all ..... things told of you! Your im - age thro' the dark -

*dolce.* *dolce.* *pp*

- ness Seem'd glim - m'ring on my sight,..... And



The first system of music features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a long note on 'ness' and continues with a melodic line. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *mf* and *p*.

ah,... my heart was fill'd with long - ing, Long-ing for...



The second system continues the vocal line and piano accompaniment. The vocal line has a long note on 'ah,...' followed by a melodic line. The piano accompaniment continues with chords and moving lines. A dynamic marking of *colla voce p* is present.

love's de - light.



The third system shows the vocal line and piano accompaniment. The vocal line has a long note on 'love's' followed by a melodic line. The piano accompaniment continues with chords and moving lines. A dynamic marking of *p dolce.* is present.

Ah, no, I can - not for - get



The fourth system continues the vocal line and piano accompaniment. The vocal line has a long note on 'Ah,' followed by a melodic line. The piano accompaniment continues with chords and moving lines. A dynamic marking of *p dolce.* is present.

you, My faith can nev - er fail; The



The fifth system shows the vocal line and piano accompaniment. The vocal line has a long note on 'you,' followed by a melodic line. The piano accompaniment continues with chords and moving lines.

love I gave you liv - - - ing, In death .....

..... will yet... pre - vail; The cru - el grave.... must

*dolce.*

*p* *dolce.* *pp*

part us, But ah, on that fur - ther shore.....

*pp* *mf*

..... I'll come to you,... my dar-ling and claim you, My love,... for...

*p* *colla voce.*

ev - er - more.

*p dolce.*

∞.

\*

# INGRID'S SONG.

Words by  
PAUL ENGLAND.

Music by  
HALFDAN KJERULF.

*Allegro moderato.*

VOICE. 

Now Reynard sat in a hol-low tree 'Mid the

PIANO. 

hea-ther, 'mid the hea-ther, When Puss came lopping by so dain-ti-ly....'Mid the

hea-ther, 'mid the hea-ther.



The first system of music consists of a vocal line and piano accompaniment. The vocal line is a single staff with a treble clef and a key signature of two flats. It contains four measures of whole notes. The piano accompaniment is written for two staves (treble and bass clefs) and spans four measures. It features a melodic line in the right hand and a harmonic line in the left hand, with various rhythmic patterns and dynamics.

The second system of music includes a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of two flats. It contains four measures of music with lyrics: "Was ev - - er seen such a". The piano accompaniment is on two staves (treble and bass clefs) and spans four measures. Dynamics include *mf* above the vocal line and *p* and *mf* within the piano accompaniment.

The third system of music includes a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of two flats. It contains four measures of music with lyrics: "sum - mer's day! The sun is shi - ning, and all..... is". The piano accompaniment is on two staves (treble and bass clefs) and spans four measures. Dynamics include *f* within the piano accompaniment.

The fourth system of music includes a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of two flats. It contains four measures of music with lyrics: "gay 'Mid the hea - ther, 'mid the hea - ther!'" and "So". The piano accompaniment is on two staves (treble and bass clefs) and spans four measures. Dynamics include *f* within the piano accompaniment.

Reynard laugh'd in his hol-low tree 'Mid the heather, 'mid the hea-ther! and

Puss came lopping by so blithe and free, 'Mid the hea-ther, 'mid the

hea-ther.

"Now,

tru - ly, this is a joy - ful day, When Puss in the

*mf*

*f*

*v*

sunshine comes lop - ping my way 'Mid the hea - ther, 'mid the hea - ther!"

*v*

*v*

*v*

He sat so still in his hollow seat 'Mid the heather, 'mid the

*p*

heather; Poor Puss in terror tumbled at his feet, 'Mid the heather, 'mid the heather.

*v*

*v*

The first system of music features a vocal line with a whole rest in the first four measures. The piano accompaniment consists of a treble clef staff with a melodic line and a bass clef staff with a bass line. A dynamic marking of *mf* is present in the first measure of the piano part.

The second system continues the vocal line with a whole rest in the first three measures, followed by a note in the fourth measure. The piano accompaniment continues with a melodic line and a bass line. A dynamic marking of *p* is present in the fourth measure of the piano part. A fermata is placed over the piano part in the final measure.

The third system contains the vocal line with the lyrics: "ho, my pret - ty one, why so fast? Now". The piano accompaniment continues with a melodic line and a bass line. Dynamic markings of *mf* and *f* are present in the piano part.

The fourth system contains the vocal line with the lyrics: "rest and be ea - sy! You've frisk'd.... your last 'Mid the". The piano accompaniment continues with a melodic line and a bass line. A dynamic marking of *f* is present in the piano part.



hea - ther, 'mid the hea - ther!"

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a treble clef and contains the lyrics "hea - ther, 'mid the hea - ther!". The piano accompaniment starts with a grand staff (treble and bass clefs) and includes dynamic markings such as accents (>) and a crescendo (>).

The second system continues the piano accompaniment from the first system. It features a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes, with some slurs and accents.

The third system of music includes dynamic markings: *mf*, *rf*, *mf*, and *pp*. The piano accompaniment is written on a grand staff. The music features a variety of rhythmic patterns, including triplets and slurs.

The fourth system concludes the piano accompaniment. It features a grand staff with treble and bass clefs. The music includes dynamic markings such as *rf* and accents (>), ending with a fermata over the final notes.

# MY HEART IS LIKE A DREARY NIGHT.

(Mein Herz ist wie die dunkle Nacht.)

English words by  
PAUL ENGLAND.

Music by  
E. LASSEN.

*Lento.*

VOICE.

My heart is like a  
Mein Herz ist wie die

PIANO.

drea - ry night      When all ..... the trees are  
dunk - le Nacht,      wenn al - - - le Gi - pfel

sigh - - ing;      The veil of cloud is  
rau - - schen,      da steigt der Mond in

back - ward fur'd,                      The moon ..... looks  
 vol - ler Pracht                      aus Wol - - - - ken

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "back - ward fur'd, The moon ..... looks" on the top line and "vol - ler Pracht aus Wol - - - - ken" on the bottom line. The piano accompaniment is in bass clef, with a treble clef for the right hand and a bass clef for the left hand. It includes a 7-measure rest in the left hand and various chordal textures.

forth, ..... and lo!                      the world In  
 sacht, ..... und sieh,                      der Wald ver -

The second system continues the vocal line with lyrics "forth, ..... and lo! the world In" and "sacht, ..... und sieh, der Wald ver -". The piano accompaniment includes a section marked "L.H." (Left Hand) with a 7-measure rest, followed by arpeggiated figures in the right hand.

qui - et slum - - ber ly - - -  
 stummt in tie - - fem Lau - - -

The third system features the lyrics "qui - et slum - - ber ly - - -" and "stummt in tie - - fem Lau - - -". The piano accompaniment consists of sustained chords in the left hand and moving lines in the right hand.

- ing!  
 - schen.

The fourth system contains the lyrics "- ing!" and "- schen.". The piano accompaniment is marked "mf" and features a triplet of eighth notes in the left hand and a more active right hand.

The moon, the queen - ly  
 Der Mond, der lich - te

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a quarter rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment consists of a right hand with a melodic line and a left hand with a bass line. There are fermatas over the first and second measures of the piano part, and asterisks under the first and second measures of the piano part.

moon art thou, My dark - - - est gloom re -  
 Mond bist du, aus dei - - - ner Lie - bes -

The second system continues the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with similar melodic and bass lines. There are fermatas over the first and second measures of the piano part, and asterisks under the first and second measures of the piano part.

- lie - - ving; Pour down on me thy  
 fül - - le wirf ei - nen, ei - nen

The third system continues the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with similar melodic and bass lines. There are fermatas over the first and second measures of the piano part, and asterisks under the first and second measures of the piano part.

light of love From heav'n ..... a -  
 Blick mir zu voll Him - - - mels

The fourth system continues the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with similar melodic and bass lines. There are fermatas over the first and second measures of the piano part, and asterisks under the first and second measures of the piano part.

- bove, ..... And ah, this rest - less  
 ruh ..... und. sieh, dies un - ge -

L.H.

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line begins with a long note on 'bove', followed by 'ruh'. The piano accompaniment consists of a flowing sixteenth-note pattern in the right hand and a simpler bass line in the left hand. The system concludes with a fermata over the final notes.

heart will cease From grie - -  
 stü - me Herz wird stil - -

The second system continues the vocal and piano parts. The vocal line has a melodic line with some rests. The piano accompaniment features a more active right hand with sixteenth-note runs and a steady bass line. The system ends with a fermata.

- ving!  
 - le.

*mf*

The third system shows the vocal line with a fermata over the word 'ving!'. The piano accompaniment is marked *mf* and features a more complex, rhythmic pattern with sixteenth-note figures in both hands. The system ends with a fermata.

*dim.*

The fourth system shows the vocal line with a fermata over a final note. The piano accompaniment is marked *dim.* and features a descending melodic line in the right hand and a simple bass line. The system ends with a fermata.

# "O WONDROUS MYSTERY OF LOVE!"

("Es muss ein Wunderbares sein.")

English words by  
PAUL ENGLAND.

Music by  
F. LISZT.

Andante.

VOICE. *p*

O won-drous mys - ter-y of  
Es muss ein Wun - der-bar-es

PIANO. *pp*

love, When soul to soul is pligh - ted, When two as  
sein ums Lie - ben zwei - er See - len, sich schlies - sen

one for - ev - er move, In ev - 'ry thought u - ni - ted;  
ganz ein - an - der ein, sich nie ein Wort ver - heh - len.

*rit.*

*rit.*

*dolce.*

Made one in joy,..... made one in woe,..... By love's tran-  
 Und Freud und Leid,..... und Glück und Noth,..... so mit ein-

- scend - ent glo - ry, By love's tran - scend - ent glo - ry;  
 - an - der tra - gen, so mit ein - an - der tra - gen;

*poco rit cresc.*

*dolce.* *smorz.*

Thus hand in hand to death they go,..... And love is all their  
 vom er - sten Kuss bis in den Tod,..... sich nur von Lie - be

*pp rit.*

*più lento.*

sto - ry, And love is all their sto - ry.  
 sa - gen, sich nur von Lie - be sa - gen.

*pp*

## DEAR LOVE, THOU'RT LIKE A BLOSSOM.

(Du bist wie eine Blume.)

English words by  
PAUL ENGLAND.  
German words by HEINE.

Music by  
LISZT.

Slowly. *p mezza voce.*

VOICE. *ppp*

PÍANO. *pp una corda.*

Dear  
Du.....

love, thou'rt like a blos - - som, So fair and sweet and  
bist wie ei - ne Blu - - me, so hold und schön und

pure! With - in me wakes a sad -  
rein! Ich.... schau' dich an und Weh -

*sempre pp*

- ness My heart can scarce en - dure.  
- muth schleicht mir in's Herz hin - ein.



*sotto voce.*

I long to lay my  
 Mir ist als ob ich die

*cresc.*

hands, dear, In bless - ing on thy hair,  
 Hän - - de auf's Haupt dir le - gen sollt,

*nu poco marcato.*

*poco rit. smorz.*

Pray - ing our dear Lord to keep thee Still pure and  
 be - tend, dass dich Gott er - hal - te so rein und

*pp* *ppp*

sweet and fair.  
 schön und hold.

*pp* *ppp*

## DEAREST CONSORT.

(Cara Sposa.)

From the opera of "RINALDO."

HANDEL.

Largo. (♩ = 66)

PIANO.

PIANO. *p* L.H. *p* *cresc.*

Dear - - est  
Ca - - ra

*f* *dim.* *p*

Consort! hope now doth fal - ter, For thy pres - ence I am  
*spo-sa!* a - man - te ca - ra, Do - ve se - i? do - ve

yearn - ing! Could I see thee once more re - turn - ing!  
se - i? Deh! ri - tor - na ai pian - ti mie - i!

*f*

Dear - est Con - sort!                    for thy lov'd  
 Ca - ra spo - sa!                         a - man - te

*dim.* *p*

presence                    I am yearning, Ah, could I                    but see thee once...  
 ca - ra,                    Do - ve se - i?                    ri - tor - na,                    ri - tor - na, ai.....

..... more re - turn-ing!                    Dear - - - est                    Consort!  
 ..... pian - ti.....                    mie - i!                    Ca - - - ra                    spo - sa,

For thy presence,                    for thy pres - ence this heart is yearn -  
 Deh! ri - tor - na,                    deh! ri - tor - na ai pian - ti..... mie -

- ing, Dear - est Con-sort! Dear - est Con-sort! Could I  
 - i! Spo - sa ca - ra, Spo - sa ca - ra, Do - ve

see thee once..... more re - turning, Could I  
 se - i? Deh!..... ri - - tor-na, do - ve

see thee but once more re - turn - ing, Once..... more, once more, once  
 sei? do - ve sei? deh! ri - tor - na ai..... pian - ti miei, ri - -

*cresc.*

more, once more,.....  
 - tor - na ai pian -

*p cresc.*

*ad lib.*

once more, once more re - turn - ing, Could I see thee once  
- ti.....mie - i! deh! ri - tor - na. Deh! ri - tor - na ai pian-

*p* *cresc.*

more re - turn - ing!  
- ti.....mie - i!

*p* *f*

*cresc.* *f*

*Fine.*

**Allegro.** (♩ = 92)

E'en at your gloom - y.... al - tar, Fa - tal - Sis - ters,\* I de -  
Del E - re - bo sull' a - ra, Col - la fa - ce, Del mio

*f*

\*The Furies.

- fy you! I de-fy you! Can no sa-cri-fice but life then sa-tis-fy you, With  
 sde-gno! Io vi sfi-do, Col-la fa-ce del mio sde-gno io vi sfi-do, Oh

*agitato.*  
 wrath still burn - ing! Fa-tal Sis-ters, I..... de-fy you! E'en  
 spir - ti..... re - i! Col-la fa - ce, Del mio sde-gno! Del

at..... your gloom-y al - tar I de - fy you! I de-fy you! Your  
 E - re - bo..... sull' a - ra Io vi sfi-do, Io vi sfi-do, Oh.....

*ad lib.*  
 ter - rors spurn - ing, Your ter - rors spurn - ing!  
 spir - ti..... re - i, Oh..... spir - ti..... re - i!

*p colla voce.*

# MIGNON'S SONG.

(Mignons Lied.)

English words by  
PAUL ENGLAND.  
German words by GOETHE.

Music by  
LISZT.

*Lento e con passione.* *p*

VOICE. *pp una corda.*

Thou know'st the land where  
Kennst du das Land wo

sweet the cit-ron blows, Where deep in shade the gold-en.... or-ange  
die Ci-tro-nen blüh'n, Im dun-keln Laub die Gold-o - ran-gen

glows, Where gen-tle airs are blown from azure skies, Where  
glüh'n, Ein sanf-ter Wind vom blau-en Himmel weht die

myr - ties breathe, and state - ly.... lau - rels.... rise?  
Myr - the still und hoch der Lor - beer steht.

The musical score is written for voice and piano. The voice part is in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment is in two staves, with the right hand in a treble clef and the left hand in a bass clef. The tempo and mood are indicated as 'Lento e con passione' and the dynamic is 'p'. The piano part begins with 'pp una corda'. The lyrics are written below the voice staff, with German words in italics. The score is divided into four systems, each with a voice line and a piano line. The piano line includes various musical notations such as slurs, ties, and dynamic markings like 'pp' and 'ppp'. There are also asterisks and 'no.' markings under the piano part, likely indicating fingerings or specific performance instructions.

*p*

Thou know'st it well!  
Kennst du es wohl?

*poco rall.*

Thou know'st the land! Thou know'st it well!  
Kennst du es wohl? Kennst du.... es wohl?

*poco rall.*

*più moto.*

With thee, with thee, with thee,..... O my be -  
Da - hin, da - hin, da - hin,.....Mocht'ich mit

*pp* *più moto.* *dolce.*

*sempre una corda.*

- lov - ed, would I thi - ther flee!  
dir, O mein Ge - lieb - ter, zieh'n; With thee, with thee, with  
da - hin, da - hin, da -

*pp*

*Ad.* \* *Ad.* \*



thee, with thee, O my be - lov - ed, with  
 - hin, Mit dir, o mein Ge - lieb - ter, mit

*pp colla voce.*

*rall.*

thee, ah, thi-ther would I flee!  
 dir, o mein Ge - lieb - ter, zieh'n!

*colla voce. pp smorz.*

*ra. \* ra. \* ra. \**

Thou know'st the house with por - tals gleaming....  
 Kennst du das Haus? Auf Säulen ruht sein

*ra. \* ra. \* ra. \**

bright, the glit - t'ring hall,..... the courts of soft - end  
 Dach; Es glänzt der Saal,..... es schimmert das Ge -

light, - mach,    Where                      mar - ble stat - ues  
*Und*    *Mar - mor - bil - der*

*f*                      *p una corda.*

*rit.*    *con molto espress.*

seem to bec - kon me:                      "Come hi - ther, child, what have they done to  
 steh'n und seh'n dich an:                      Was hat man dir, du ar - mes Kind, ge -

*rit.*

thee?"    Thou know'st it well!  
 - than?    Kennst du es wohl?

*p*

*poco rit.*

Thou know'st the house!                      Thou know'st it well!  
 Kennst du es wohl?                      Kennst du..... es wohl?

*poco rit.*

With thee, with thee, with  
Da - hin, da - hin, da -

*pp*

thee, ..... O my be - lov - ed, I would thi - ther flee! With  
- hin, ..... Möcht' ich mit dir, o mein Beschütz - er.... zieh'n. Da -

*pp*

*ca.* \* *ca.* \*

thee, with thee, with thee, ..... with thee, O my.... be -  
- hin, da - hin, da - hin, ..... Mit dir, o mein Be -

- lov - ed, with thee, ah, thi - ther would I  
- schütz - er, mit dir, o mein Be - schütz - er

*rall.*

*colla voce.*

flee!  
zieh'n!

The  
Kennst

*a tempo.*

*pp* *smorz.* *agitato.* *a tempo.*

*Piu mosso.*

moun - - tain paths that van - ish in - to cloud, Where  
du ..... den Berg und sei - nen Wol - ken - stag? Das

toil the mules by hea - - vy bur - - dens  
Maul - thier sucht im Ne - - bel sei - - nen

bowed, - The ca - - - verna where the  
Weg; in Höh - - - len wohnt der

*cresc.*

*p*

fear - ful dra-gons lie,                      While down the rocks  
 Dra - chen al - te Brut.                      Es stürzt der Fels,

*ff tre corde.*

This system contains the first two lines of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth and sixteenth notes. There are dynamic markings *p* and *ff tre corde.* and performance instructions like *ca.* and asterisks.

*ff*

the torrents thun - der by;  
 und ü - ber ihn die Fluth.

*sf*                      *poco rit.*

This system contains the third and fourth lines of music. The vocal line continues with the same key signature and time signature. The piano accompaniment includes a *sf* marking and a *poco rit.* instruction. The piano part has a more active texture with sixteenth notes.

Tempo I.                      *p*                      *poco rall.*

Thou know'st it well,                      thou know'st it well!.....  
 Kennst du ihn wohl?                      Kennst du ihn wohl?.....

*poco rall. dolce.*

This system contains the fifth and sixth lines of music. The key signature changes to two flats (Bb, Eb) and the tempo is marked *Tempo I.*. The vocal line has a *p* marking. The piano accompaniment has a *poco rall.* and *dolce.* marking. The piano part features a steady accompaniment of eighth notes.

*dolciss.*

.....Thou know'st the land, ..... thou know'st the house, ..... the moun-tain  
 ..... Kennst du das Land? ..... Kennst du das Haus? ..... Kennst du den

*pp*                      *pp*                      *pp*

This system contains the seventh and eighth lines of music. The vocal line is marked *dolciss.*. The piano accompaniment has a *pp* marking. The piano part features a very soft accompaniment of eighth notes.

path, thou.... know'st them.... well!  
 Berg, Kennst du sie..... wohl?

*colla voce.* *accel.*

*più lento.*  
 A - way, a - way, a -  
 Da - hin, da - hin, da -  
*più lento.*

*smorz.* *pp una corda.*

*dolce.*  
 - way, O my be - lov - ed, thi - ther let us  
 - hin Geht un - ser Weg!..... o Va - ter, lass uns

flee! A - way, a - way, a -  
 zieh'n! Da - hin, da - hin, da -

- way! Ah, thi - ther, my..... be -  
 - hin! Geht un - ser Weg,..... o.....

*dolce.*

- lo - ved, ah, thi - ther... let... us...  
 Va - ter, o Va - ter, da - hin lass uns

*poco rall.*

flee! Ah, thi - ther let us  
 zieh'n! Da - hin lass uns

*pp*

flee! Ah, thi - ther let us  
 zieh'n! Da - hin geht un - ser

*cresc.*

flee! be - lo - - - ved, O my be - lo - ved,  
 Weg, o Va - - - ter, o mein Be - schütz - er,

*rit.*

*dolce.*  
 ah, thi - ther let us flee!  
 Ge - lieb - ter, da - hin!

*lento.* *pp* *ppp*

# LIKE ANY FOOLISH MOTH I FLY.

(Qual farfalletta Amante.)

English words by  
PAUL ENGLAND.

Music by  
DOMENICO SCARLATTI.

Allegretto.

VOICE.

PIANO.

*mf*

*p*

Like an - y fool - ish moth I..... fly To - wards the flame of  
Qual far - fal - let - ta a - man - te io vo - lo a quel - la

*p*



beau - ty, My joy, my on - ly du - ty, At  
 fiam - ma, che in pet - to il cor m'in - fiam - ma, e

her dear feet to.... lie.  
 mor - te non mi dà.

Like an - y fool - ish moth I..... fly To -  
 Qual far - fal - let - ta a - man - te io

- wards the flame of beau - ty, My joy, my on - ly du - ty, At  
 vo - loa quel - la fiamma, che in pet - to il cor m'in - fiam - ma, e

her dear feet to... lie. .... Ah!  
 mor - te.... non mi dà..... ah!

*p*  
 ..... Like an - y fool - ish moth I..... fly To - wards the flame of  
 ..... Qual far - fal - let - ta a - man - te io vo - loa quel - la

*grum*  
 beau-ty, My joy, my on - ly du - ty, At her dear feet to....  
 fiamma, che in pet-toil cor m'in - fiam - ma, e mor - te.... non mi....

lie,                      Yes,                      ah,                      yes!                      At                      her.... dear.....  
 dà,                      no,                      ah,                      no!                      e                      mor - te.....

feet to..... lie.  
 non mi dà.

Yet for the dan-ger what care I? I love.....  
 Il va - go tuo sem - bian - - te, se ac - cre - - -

..... those eyes that lure..... me,                      'Tis  
 - - sce in me l'ar - do - re,                      A.....

*cresc.*

they a - lone can cure me, 'Tis they a - lone can  
 que - st'af - flit - to co - re, a..... que - st'af - flit - to

*p* *cresc.*

cure me, Or bid me sweet - ly die,..... Or  
 co - re, ri - sto - ro pur da - - rà,..... ri -

bid me sweet-ly.... die, They can cure me, Or  
 - sto - ro pur da - rà, si, ri - sto - ro, ri -

*p* *cresc.*

*f poco rit.* *a tempo.*

bid me sweet - ly die.  
 - sto - ro pur da - - rà.

*f poco rit.* *mf*

*p a tempo.*

Like an - y fool - ish  
Qual far - fal - let - ta a -

*dim molto rit.* *p*

moth I..... fly To - wards the flame of beau - ty, My  
man - - te io vo - lo a quel - la fiam - ma, che in

joy, my on - ly du - ty, At her dear feet to lie.  
pet - to il cor m'in - fiam - ma, e mor - te non mi dà.

*mf*

*p*  
Like  
Qual

an - y fool - ish moth I fly To - wards the flame of  
far - fal - let - ta a - man - - te io vo - lo a quel - la

*p*

beau - ty, My joy, my on - ly du - ty, At her dear feet to  
fiamma, che in pet - to il cor m'in - fiam - ma, e mor - te..... non mi

*cresc.*

lie, Yes, ah, yes! At her.... dear.....  
dà, no, ah, no! e mor - te.....

*f* *poco rit.*

*colla voce.*

feet to lie.  
non mi dà.

*a tempo f*

# CRADLE SONG.

(Bei der Wiege.)

German words by  
KLINGEMANN.

MENDELSSOHN.

*Allegretto non troppo.*

PIANO. *pp*

Slum - - - - - ber!  
Schlumm - - - - - re!

Slum - ber in dreams of the fast com - ing hours,  
Schlumm - re und träu - me von kom - men - der Zeit,

Hours far too soon to pass o'er thee;  
die sich dir bald muss ent - fal - - ten,

*cresc.*

Dream then, of grief, - of joy's sweetest bow'rs, ..... Dream then, of  
 Träu - me, mein Kind, von Freud' und Leid, ..... träu - me von

dear ones be-fore thee, Dream then, of dear ones be-fore....  
 lie - ben Ge-stal - - ten, träu - me von lie - ben Ge - stal -

*cresc.*

*espressivo.*

thee. Ma-ny lov'd forms there are float-ing a - round thee, Oh! may such  
 - ten, Mögen auch viel - e noch kom-men und ge - hen, müs-sen dir

ev-er, my sweet babe, sur-round thee. Rest in thy slumber, darling!  
 neu-e doch wie - der er - ste - hen, blei-be nur fein geduldig!



Rest in thy slumber, darling!  
slei - be nur fein ge - dul - dig!

*f* rit un poco. *dim.* *p* a tempo.

Slum - ber! Rest in thy slum - ber, dar - ling!  
blei - be, blei - be nur fein ge - dul - dig!

*f* rit un poco. *p* *pp*

Slum - ber on! dream of the  
Schlummre und träu - me von

children of Spring, See! all the young buds and flow - ers,  
Frühlings - ge - walt, schau' all' das Blü - hen und Wer - den,

Hark! how the birds in the leaf-y grove sing.....  
 horch, wie im Hain der Vo-gel - sang schallt,.....

..... Love on the earth Hea-ven show - - ers! Love on the  
 ..... Lie - be im Him-mel, auf Er - - den, Lie - be im

earth Hea-ven show - ers! Time roll-eth on with no sor-row to  
 Him-mel, auf Er - den. Heut' zieht's vor - ü - ber und kann dich nicht

blight thee, Thy spring will soon come in bloom to de - light thee.  
 küm - mern, doch wird dein Früh - ling auch bluh'n und schim - mern,

*p*

Rest in thy slumber, dar-ling!  
Blei - be nur fein ge - dul - dig!

*pp*

Rest in thy slumber, dar-ling!  
blei - be nur fein ge - dul - dig!

*f* *rit un poco.*

Slum - - ber!  
blei - - be,

*cresc.* *f*

*p a tempo.*

Rest in thy slum ber, dar - - ling!  
blei - be nur fein ge - dul - - dig!

*p* *pp*

*a tempo.*

Slum - - ber!  
Schlumm - - re!

*pp*

## SULEIKA.

GOETHE.

MENDELSSOHN.

Andante sostenuto.

VOICE.

West, thy breezes soft - ly  
 Ach, um dei - ne feuch - ten

PIANO.

blow - ing How I en - vy! they can  
 Schwing - en, West, wie sehr ich dich be -

car - ry Ti - dings to my dear one  
 - nei - de, denn du kannst ihm kun - de

go - ing, While I here am forced to tar -  
 bring - en, was ich in der Tren - nung lei -

The musical score is written for voice and piano. The voice part is in a soprano or alto clef, and the piano part is in a grand staff. The tempo is marked 'Andante sostenuto'. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are in German and English. The piano accompaniment features a prominent eighth-note pattern in the right hand and a more rhythmic accompaniment in the left hand. Dynamics include piano (p) and forte (f).

*p*

- ry. Their soft wings so gen - tly  
 - de. Die Be - we - gung dei - - ner

*dim.* *p*

mo - ving Rouse the wish that has been  
 Flü - gel weckt im Bu - sen stil - - les

*cresc.* *f*

sleep - ing, At their breath, so warm and lo - ving, Wood and  
 Seh - nen, Blü - men, Au - en, Wald und Hü - gel steh'n bei

*cresc.* *f*

field and flow'rs are weep - - ing!  
 dei - nem Hauch in Thrä - - nen!

*dim.* *mp*

\*

Yet these  
Doch dein

eye - lids are.... they heal ing, As they  
mil - des sanf - - tes We - hen kühl die

has - ten forth to greet him, Oh, what  
wun - den Au - gen - lie - der, ach, für

hor - ror were the feel - ing, Were I ne'er a -  
Leid müsst' ich ver - ge - hen, hofft' ich nicht zu -

- gain to meet..... him. Seek him,  
 sehn ihn wie - - - - der. Ei - le

*f* *dim.*

gales, your speed re - dou - ble, And my depth of love con -  
 denn zu mei - nem Lie - - ben, spre - che sanft zu sei - nem

*p*

- ceal not; Still his heart you must not trou - ble, So..... my  
 Her - zen, doch ver - meid' ihn zu be - trü - ben, und.... ver -

*cresc.* *f*

*cresc.*

bit - ter grief re - veal not.  
 - birg' ihm mei - ne Schmerz - en!

*dim.* *pp*

*cresc. accel.*

Tell him you must whisper  
Sag' ihm, a - ber sag's be -

*cresc.*

*cresc.*

light - ly, That with - out him life..... is  
- schei - den, sei - ne Nä - he sei mein

*cresc sempre.*

*Un poco più animato.*

lone - ly! In..... his pre - sence all shines  
Le - ben! Freu - di - ges Ge - fühl von

*f*

bright - ly, He can..... bring me joy, - he  
bei - den wird mir..... sei - - ne Nä - - he



*p* *sf cresc.*

on - ly, pur - est joy, he on - ly, pur - est... joy  
 ge - ben, wird mir sei - ne Nä - he, sei - ne..... Nä -

*f* *dim.* *p*

..... he, he.... can... bring me on - ly, He can  
 - he, sei - ne..... Nä - he ge - ben, wird mir

*cresc.*

bring me joy, - he on - ly, pur - est joy, he  
 sei - ne Nä - he ge - ben, sei - ne Nä - - - he

*p*

on - - - ly.  
 ge - - - ben.

## MOURN NOT.

(Es ist bestimmt.)

FEUCHTERSLEBEN.

MENDELSSOHN.

*Poco sostenuto.*

VOICE.

Mourn not when false ones from us fly, Mourn not when lov'd ones  
*Es ist bestimmt in Got - tes Rath, dass man vom Lieb - sten*

PIANO.

*mf* *sf* *p*

*p*

fond - ly sigh To leave.... us; But weep when those prove  
*was man hat, muss schei - den! Wie wohl doch nichts im*

*mf*

*sf* *p*

cold, un-just, When they, whom once our souls could trust, De - ceive..... us,  
*Lauf der Welt dem Her - zen ach! so sau - er fällt, als schei - den!*

*sf*

de - ceive..... us. To earth we soon must  
ja schei - den! So dir ge - schenkt ein

*mf*

bid fare-well, For us soon will the part - ing knell Be toll - ing;  
Knösp - lein was, so thu' es in ein Was - ser - glass, doch wis - se:

*p*

The grave both friend and foe will hide, And o'er them dark o -  
blüht mor - gen dir ein Rös - lein auf, es welkt wohl schon die

*mf*

- bli - vion's tide Be roll - ing, be roll - ing.  
Nacht darauf, das wis - se! ja wis - se!

*f* *p*

Mourn not if life with sor - row teem, If cheer - less here our  
 Und hat dir Gott ein Lieb be - schiert und hältst du sie recht

*mf* *p*

jour - ney seem, And drear - y. Be  
 in - nig werth, die Dei - - ne, es

*p* *mf*

- yond this fe - ver'd, trou - bled sleep, A ha - ven lies for  
 wird nur we - nig Zeit wohl sein, da lässt sie dich so

them that weep, Who're wea - - ry, who're  
 gar al - lein, dann wei - - ne, ja

*sf* *p* *sf*

wea - - - ry. Yes, there the kind, meek - heart - ed dwell,  
 wei - - - ne! Nun musst du mich auch recht ver-steh'n,

For them ne'er comes the sad fare - well: Their  
 ja. recht ver-steh'n, wenn Men - schen aus ein -

*cresc.*

home's in that blest land a - bove, Ne'er more to part from  
 - an - der geh'n, so sa - gen sie: auf Wie - der-seh'n! auf

those they love, from those they love  
 Wie - der-seh'n! auf Wie - der - seh'n!


## LULLABY.

(Wiegenlied.)

The English words by  
MILDRED GAUNTLETT.

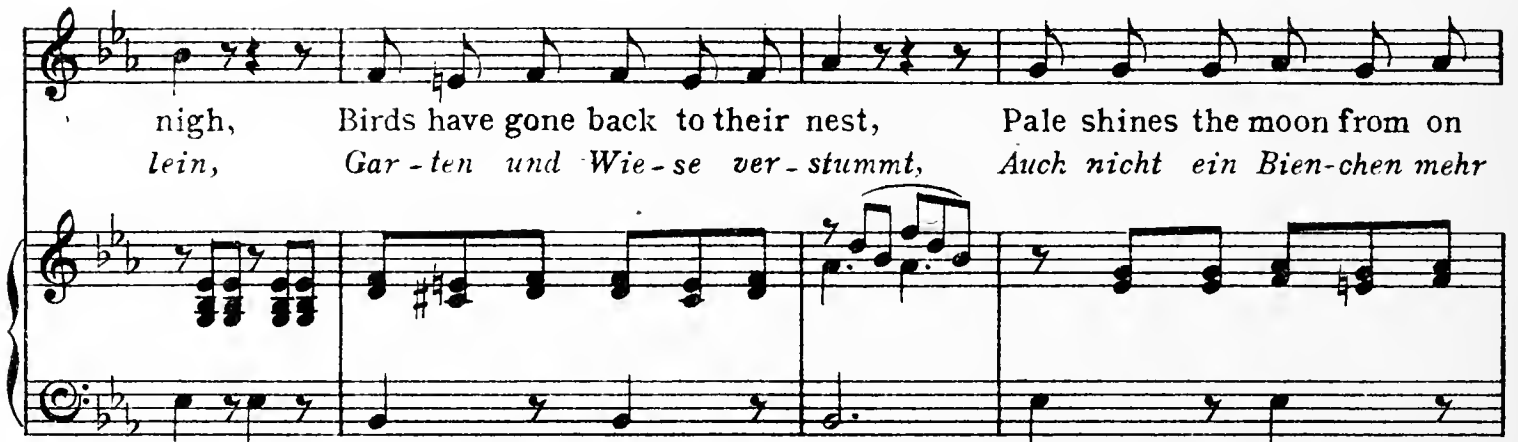
MOZART.

Andante.

VOICE. 

Rest thou, my pret-ty one, rest, Gen-ly the ev'ning draws  
Schlafe, mein Prinzchen, schlaf' ein, es ruh'n nun Schäfchen und Vö - ge -

PIANO. 



nigh, Birds have gone back to their nest, Pale shines the moon from on  
lein, Gar - ten und Wie - se ver - stummt, Auch nicht ein Bien - chen mehr



high. Calm - ly thine eye - lids then close,  
summt', Lu - na mit sil - ber - nem Schein



Mo - ther will watch thy re - pose, Hush then, my sweet, thy dis -  
guck - et zum fens - ter her - ein, schla - fe beim sil - ber - nem

- tress,                    God thy long slumber will bless,                    thy slum - ber  
Schein,                    Schla-fe, mein Prinzchen, schlaf' ein,                    schlaf' ein, ..... schlaf'

bless!  
ein!

Rest thee, my pret-ty one, rest,                    Night her dark man-tle has drawn,  
Al - les im Schlosse schon liegt,                    Al - les in Schlummer ge-wiegt,

*p*

Na - ture her pow'r has con-fess'd,                    Si-lent the meadow and lawn.  
re - get kein maüschen sich mehr,                    Kel-ter und Kü-che sind leer,

All in the hall and the cot, Yield-ing to slum-ber's soft charm,  
 Nur in der Zo-fe Ge-mach , tö-net einsmach-ten-des Ach!

Dream of some sweet fai-ry spirit, Safe in their home from a-larm, safe  
 Was für ein Ach mag dies sein? Schla-fe, mein Prinzchen, schlaf' ein, schlaf'

from ..... a-larm!  
 ein, ..... schlaf' ein!

Rest thou, my pret-ty one, rest, Cra-dled on mo-ther's soft breast.  
 Wer ist beglück-ter als du? Nichts als Ver-gnü-gen und Ruh'!

*p*



An-gels are watching thy sleep,      They have thy soul in their keep;  
*Spielwerk und Zuck-er voll-auf*      *Und noch Kar-oss-en im Lauf,*

Now they have breath'd a soft kiss,      Faintly thou smilest in bliss,  
*Al-les be-sorgt und be-reit,*      *dass nur mein Prinzchen nicht schreit,*

Hea-ven will guard us, my dear,      Till the bright morning ap-pear,    bright  
*Was wird da künf-tig erst sein?*      *Schlafe, mein Prinzchen, schlaf' ein, schlaf'*

morn..... ap-pear!  
 ein,..... schlaf' ein!

# THOUGH MY DAY BE DARK WITH SORROW.

(Ogni pena più spietata.)

English words by  
PAUL ENGLAND.

Music by  
PERGOLESI.

Andante. (♩ = 66)

PIANO.

The musical score consists of two parts: a piano accompaniment and a vocal line. The piano part is written in G minor (two flats) and 2/4 time, marked 'Andante' with a tempo of 66 beats per minute. It features a variety of textures, including arpeggiated chords, flowing sixteenth-note passages, and sustained chords. Dynamics range from piano (*p*) to forte (*f*), with a 'rall.' (rallentando) marking in the third system. The vocal line is written in the same key and time, with lyrics in both English and Italian. The lyrics are: 'Tho' my day be dark with sor-row, dark with sor-row, Calm-ly O-gni pe-na piu spie-ta-ta, piu spie-ta-ta sof-fri-'. The piano accompaniment provides a steady, expressive accompaniment for the vocal line.

would my suf - fring soul a - wait the mor - row,  
- ria quest' al - ma af - flit - - ta e de - so - la - ta,

If up - on the far ho - ri - zon One faint star of hope a - rise,....  
Se go - desse u - na spe - ran - za di po - ter - si con - so - lar,.....

ah!..... ah!..... Would hope's faint star a - rise, would hope's faint star a -  
..... di po - ter - si..... con - so - lar, di po - ter - si con - so -

- rise!  
- lar!

Tho' my day be.... dark with sor - row, dark with  
*O - gni pe - na più spie - ta - ta, più spie -*

sor-row, Calm - ly would my suf - f'ring soul a -  
*- la - ta sof - fri - ria quest' al - ma af - flit - ta e*

- wait..... the morrow; Tho' my day be dark with sorrow; Calmly  
*de - - so - la - ta, O - gni pe - na più spie - ta - ta sof - fri -*

would I wait the morrow, If up - - on the far ho -  
*- ria...quest' al - ma af - flit - ta, Se go - - desse u - na spe -*

- ri - zon One faint star of hope would rise!..... ah!.....  
 - ran - za di po - ter - si con - so - lar,.....

ah!..... Would the star of hope a - rise, would the star of hope a -  
 ..... di po - ter - si con - so - lar, di po - ter - si con - so -

- rise!  
 - lar! **Poco più mosso.**

## Tempo I.

But a - las! the dark - - ness deepens, Love hath  
 Ma, ohi - me! non v'ha con - for - to non c'è

griev'd me, hope de - ceived me, Tears of an - guish blind my eyes, Tears of  
 luo - go, non c'è vi - a, non c'è mo - do di spe - rar, non c'è

anguish blind my eyes, Tears of anguish blind my eyes.  
 mo - do di spe - rar, non c'è mo - do di spe - rar! Più mosso.

Tho' my.... day be.... dark with sor - row,  
*O - gni pe - na più spie - ta - ta,*

dark with sor - row, Calm - - ly would my  
*più spie - - ta - ta, sof - - fri - ria quest'*

suf - f'ring soul a - wait..... the morrow, Tho' my  
*al - - ma af - flit - - ta e de - - so - la - ta, o - gni*

day be dark with sorrow, Calm-ly would I wait the morrow,  
*pe - na più spie - ta - ta sof-fri - ria quest' al - ma af - flit - ta,*

If up - - on the far ho - ri - zon One faint star of hope would  
 Se go - desse u - na spe - ran - za di po - ter - si con - so -

rise,.... ah!..... ah!..... Would the star of hope a - rise, would the  
 - lar..... di po - ter - si con - so - lar, di po -

star of....hope a - rise!  
 - ter - si con - so - lar! *Poco più mosso.*

*Poco più mosso.*



# GENTLE SHEPHERD.

(Se tu m'ami.)

English words by  
PAUL ENGLAND.

PERGOLESI.

Andante.

PIANO. *mf*

*mf* Gen - tle shep - herd, will.... you love me? Sigh and  
Se tu m'a - mi, se tu so - spi - ri sol per

*p*

*rit.* die for me a - lone?.... Vows like these to pi - ty move me,  
me, gen - til pa - stor,.... ho do - lor de' tuoi mar - ti - ri,

*mf a tempo.*

*rit.* *mf*

*p* Such true love I glad-ly own! But if.... hap-ly you should fan-cy  
ho di - let - to del tuo a-mor! Ma se pen-si che so - let-to.

*f*

*a tempo.*

I.... must sigh a - lone..... for you,      Gen - tle shepherd, let me tell you,  
*io.... ti..... deb - ba - ri - - a - mar,*      *pa - sto - rel - lo, sei sog - get - to*

*pp*

That will ne - ver, ne - ver do.      Gen - tle shepherd, let me tell you,  
*fa - cil - men - te a l'in - gan - nar!*      *pa - sto - rel - lo, sei sog - get - to*

*cresc.**poco rit.*

That will ne - ver, ne - ver do,      That will ne - ver, ne - ver do!  
*fa - cil - men - te a l'in - gan - nar!*      *fa - cil - men - te a l'in - gan - nar!*

Da - mon oft for his a - dorn - ing      Culls a flow'r at break of day,  
*Bel - la ro - sa por - po - ri - na      og - gi Sil - via sce - glie - rà,*

But at eve,.... its beau - ty scorn - ing, Throws the luck - less  
 con la scu - sa del - la spi - na, do - man poi la

*f*

bloom a - way, Throws the luck - less bloom a - way. Nay then, ne - ver hope  
 sprez - ze - rà, do - man poi la sprez - ze - rà. Ma de - gli - uomi - ni il

*mf*

..... to bind me! To my choice I will be true! But be - cause I  
 ..... con - si - glio io per me non se - gui - ro, non per - chè mi

*p* *cresc.*

love the li - ly, Shall not ro - ses please me.... too?  
 pia - ce il gi - glio, gli al - tri fio - ri sprez - ze - rò!

*mf* *rit.*

*a tempo.* *cresc.* *mf rit.*

*mf a tempo.*

Gen - tle shep - herd, will.... you love me? Sigh and  
 Se tu m'a - mi, se tu so - spi - ri sol per

*mf* *p*

*rit.* *mf a tempo.*

die for me a - lone?..... Vows like these to pi - ty move me,  
 me, gen - til pa - stor,..... ho do - lor de' tuoi mar - ti - ri,

*rit.* *mf*

*p* *f*

Such true love I glad - ly own! But if hap - ly you should fan - cy  
 ho di - let - to del tuo a - mor! Ma se pen - si che so - let - to

*a tempo.*

I..... must sigh a - lone..... for you, Gen - tle shep - herd,  
 io..... ti deb - ba ri - - a - mar, pa - sto - rel - lo,

let me tell you, That will ne - ver, ne - ver do.  
 sei sog - get - to fa - cil - men - te a t'in - gan - nar!

*pp* Gen - tle shepherd, let me tell you, That will ne - ver,  
 pa - sto - rel - lo, sei sog - get - to fa - cil - men - te a  
*cresc.*

*molto rit.*  
 ne - ver do! That will ne - ver, ne - ver do!  
 t'in - gan - nar! fa - cil - men - te a t'in - gan - nar!  
*p colla voce.*

# TO THE EVENING STAR.

Mädchenlied.

English words by  
PAUL ENGLAND.  
German words by GEIBEL.

Music by  
J. RAFF.  
Op. 98. No. 22.

Moderato.

VOICE.

PIANO.

*a piacere.*

*poco rit.*

*a tempo.*

*p*

*p*

Her - ald of ev - 'ning ten - - - der,  
Der du am Ster - - nen - bo - - - gen

Thou star in lone - - ly splen - dour,  
als Erst - ling kommst ge - zo - - gen,

Fair - est of all that shine,  
 schön vor den Brü - - dern du,

Ad. Ad. Ad. \*

Glad - ly I hail thy gleam - - - ing, Dear  
 o sei mit dei - nem Strah - - - le ge - -

Ad. Ad. Ad.

goal of..... all my dream - - - ing,  
 grüsst mir..... tau - send Ma - - - le,

Ad. \* Ad. \* Ad.

Bring - er of calm..... di -  
 lieb - li - cher Bo - - - te der

*molto rit.*

*f molto rit.*

Ad. Ad. Ad.

*a tempo.*

- vine!  
Ruh!

The  
Schon

*p*

*poco rit.*

*p a tempo.*

cares that.... haunt the day.....  
lö - sest.... du das Ban - gen,

Thou dri - vest far a - way..... With  
das mich am Tag um - fan - gen, mit

mild..... and friend - ly light;  
küh - lem Däm - mer sacht,



My heart its fear for - sa - - - keth,  
und läs - sest mir im In - - - nern

*And.* *And.* *And.*

Love like a flow'r a - wa - - - keth,  
auf - geh'n ein süß Er - in - - - nern,

*And.* \* *And.* \* *And.*

Sweet with the fra - - - - - grance of  
wie ei - ne Blu - - - - - me der

*And.* *And.* *And.* *And.*

*molto rit.*

night.  
Nacht.

*And.* *poco rit.*

## DEWY VIOLETS.

(Le Violette.)

English words by  
PAUL ENGLAND.Music by  
ALESSANDRO SCARLATTI.

Allegretto.

VOICE.

PIANO.

*f*

*p*

*p*

*mf*

*p*

Rich in o-dours o-ver - flow-ing, Dew-y  
Ru-gia-do-se, o-do-ro-se, vi-o-

vio-lets fresh-ly blow-ing,  
- let-te gra-zi-o-se,

Rich in o-dours o-ver - flow-ing, Dew-y vio-lets fresh-ly  
Ru-gia-do-se, o-do-ro-se, vi-o-let-te gra-zi-

blow-ing, Dew-y vio-lets fresh-ly      blow-ing, Yet with pet-als scarce-ly  
*- o - se, vi - o - let - te gra - zi - o - se, Voi vi sta - te ver - go -*

showing,                                      'Mid the mosses,                                      'Mid the mosses coy-ly  
*- gno-se,                                      Mez-zo a-sco - se,                                      Mez-zo a-sco-se fra le*

grow-ing,      Do ye chide me                                      for my bold-ness.  
*fo - glie,      E sgri - da - te                                      le mie vo - glie,*

That can hope to melt her cold-ness?  
*Che son trop - po am - bi - zio - se,*

Do ye chide me for my bold-ness  
*E sgrida - te* *le mie vo - glie,*

That can hope to..... melt.... her.... cold-ness? Rich in  
*Che son trop - po, son tropp'am-bi-zi-o - se.* *Ru-gia*

o - dours o - ver - flow - ing, Dew - y vio - lets, dew - y  
 - do - se, o - do - ro - se, Vi - o - lét - te, vi - o -

vio - lets fresh - ly blow - ing, Rich in o - dours  
 - lét - te gra - zi - o - se, *Ru - gia - do - se,*

o - ver - flow - ing, Dew - y vio - lets, dew - y vio - lets fresh - ly blow -  
o - do - ro - se, vi - o - let - te, vi - o - let - te gra - zi - o -

*rit.*  
- ing, Dew - y vio - lets fresh - ly blow - - ing.  
- se, vi - o - let - te gra - zi - o - - se.

*colla voce.* *f a tempo.*

'Mid the moss - es coy - ly growing, With your petals,  
Voi vi sta - te ver - go - gno - se, mez - zo a - sco - se,

With your pet - als scarce - ly show - ing, Will ye chide me for my  
mez - zo a - sco - se fra le fo - glie. E sgri - da - te le mie

bold-ness That can hope to melt her cold-ness?  
*vo - glie, che son tropp' am - bi - zi - o - se.*

*p*  
 Will ye chide me for my bold-ness That can hope..... to  
*E sgrì - da - te le mie vo - glie, che son trop - po, son*

melt.... her.... cold - ness? Rich in  
*tropp' am - bi - zi - o - se.* Ru - gia -

*p*  
 o - dours o - ver - flow - ing, Dew - y vio - lets, dew - y  
 - do - se, o - do - ro - se, *vi - o - let - te, vi - o -*

vio - lets fresh - ly.... blow - ing, Rich in.... o - dours  
 - let - te gra - zi - o - se, Ru - gia - do - se,

*mf* *p* *mf*

o - ver - flow - ing, Dew - y vio - lets, dew - y vio - lets fresh - ly blow -  
 o - do - ro - se, vi - o - let - te, vi - o - let - te gra - zi - o -

*p*

*rit.*  
 - ing, Dew - y vio - lets, dew - y vio - lets fresh - ly.... blow -  
 - se, vi - o - let - te, vi - o - let - te.... gra - zi - o -

*rit.* *colla voce.*

- ing.  
 - se.

## THE LADY OF THE LEA.

Words by  
W. H. BELLAMY.

Music by  
HENRY SMART.

Andantino.

PIANO. *p*

The first system of the piano introduction consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 2/4 time signature. It begins with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and continues with a melodic line. The lower staff is in bass clef and provides a harmonic accompaniment with quarter notes G2, A2, B2, and C3, followed by a series of chords and moving lines.

*cresc.* *pp*

The second system continues the piano introduction. The upper staff features a melodic line with a crescendo leading to a piano (*pp*) section. The lower staff provides a steady accompaniment with chords and moving lines.

*p*

Oh! the La - dy of the Lea, Fair, and young, and gay was she,

The vocal entry begins with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4. The lyrics "Oh! the La - dy of the Lea, Fair, and young, and gay was she," are written below the staff. The piano accompaniment continues with chords and moving lines.

*pp*

Beau - ti - ful ex - ceed - ing - ly, The La - dy of the Lea.

The second system of the vocal entry continues with the lyrics "Beau - ti - ful ex - ceed - ing - ly, The La - dy of the Lea." The piano accompaniment continues with chords and moving lines.

*cresc.*

Ma - nya wooer sought her hand, For she had gold, and she had land,

*cresc.*

The third system of the vocal entry continues with the lyrics "Ma - nya wooer sought her hand, For she had gold, and she had land,". The piano accompaniment continues with chords and moving lines, ending with a crescendo.



*cresc.* *f* *p* *a piacere.*

Ev - 'ry thing at her command, The La - dy of.....the Lea.....

*cresc.* *f* *p* *colla voce.*

*a tempo.*

Oh! the La - dy of the Lea,..... Fair, and young, and

*p*

*cresc.*

gay was she, Fan - ci - ful ex - ceed - ing - ly, The

*cresc.*

La - dy of the Lea,..... The La - dy of.....the Lea.

*cresc.*

*dim.* *pp*

When she held, in bow'r or hall,.... Ban - quet high or

*p*

*cresc.*

fes - ti - val, On ev - 'ry side her glance would fall.....

*p*

Spark - ling mer - ri - ly. But, when ask'd if she would wed,

*pp*

*cresc.*

She would toss her dain - ty head, Say - ing, laugh - ing - ly, in - stead:

*cresc.*

*f*

*dim.*

*p*

“Sirs, we would be free..... Time enough, I trow,” quoth she,....

*pp*

*cresc.* *poco rit.*

"When we're tir'd of li - berty; For the present we would be The

*cresc.*

*rit.*

La - dy of the Lea,..... The La - dy of..... the Lea?"

*pp* *colla voce.*

*ad.*

*dim.* *pp*

*mf animato.*

To her bow'r, at length, there came A youth-ful Knight of no - ble name,

*mf*

*cresc.* *dim.* *pp*

Hand and heart in hope to claim, - And in love fell she.

*cresc.* *dim.* *pp*

*cresc.*

Still she put his suit a - side, So he left her in her pride; And

*cresc.*

*a piacere.*

bro - ken-heart-ed, droop'd and died The La - dy of the Lea.....

*pp sempre colla voce.*

*ppp*

*pp poco lento.*

Oh! the La - dy of the Lea, Fair and young, as fair could be,

*pp*

*pp*

Cold with-in the tomb lies she! Sleep-ing peace-ful - ly!

*ppp*

*rit.*

Sleep - ing peace - ful - ly!

*pp*

# MIGNON.

171

(Connais tu le pays?)

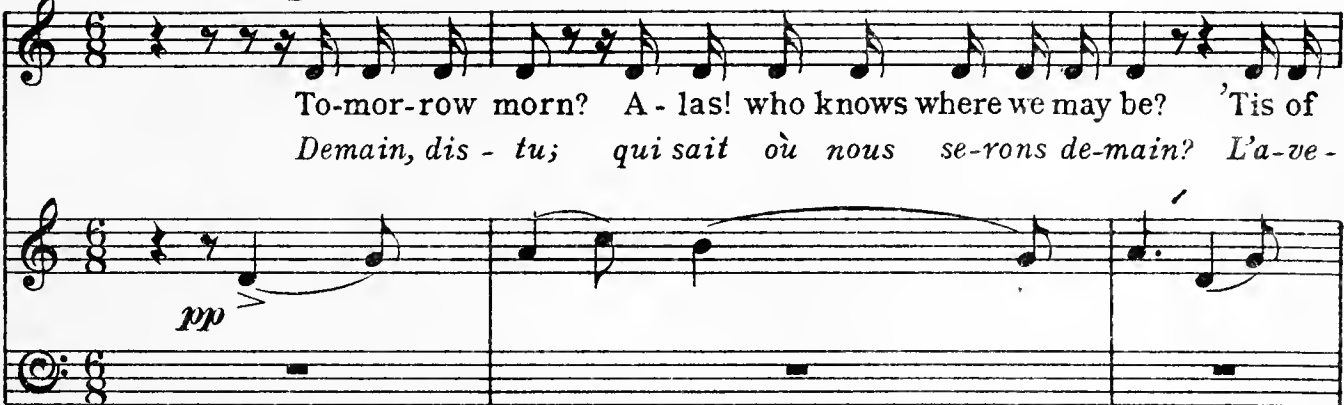
English words by  
PAUL ENGLAND.

Music by  
AMBROISE THOMAS.

French words by M.M. CARRÉ and BARBIER.

*Andantino. p*

VOICE.



To-mor-row morn? A-las! who knows where we may be? 'Tis of  
Demain, dis - tu; qui sait où nous se-rons de-main? L'a-ve-

PIANO.

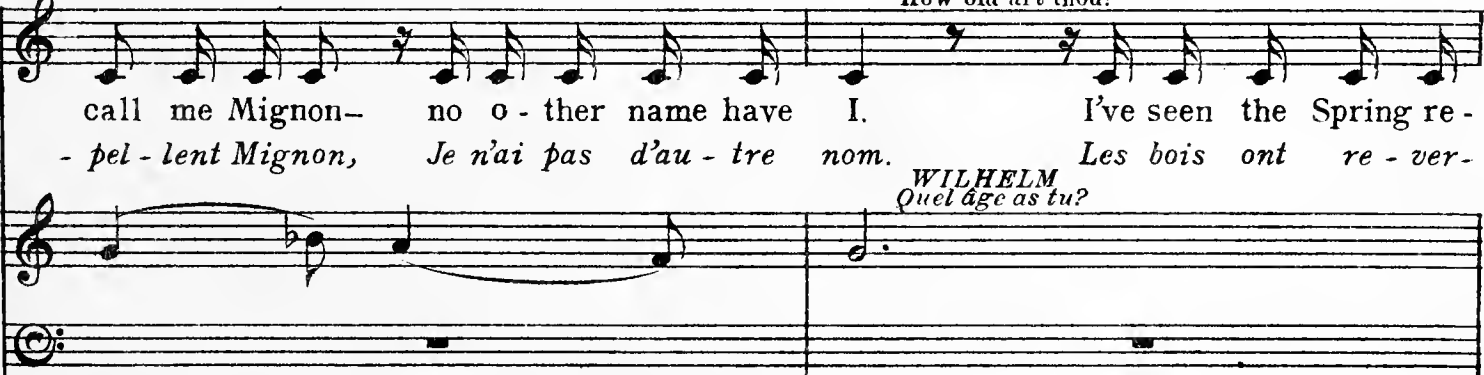
*pp*

MIGNON.

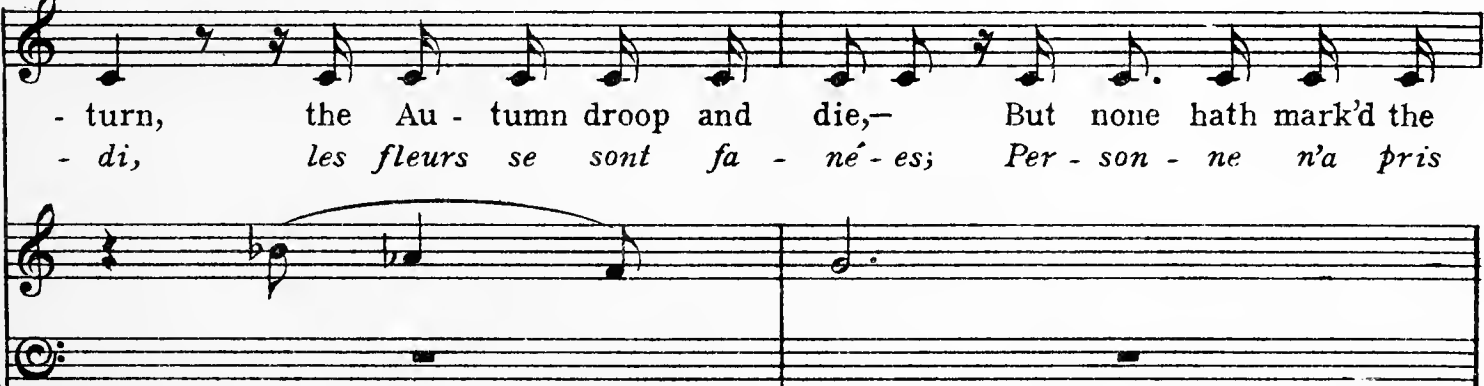


God we must ask, for none can tell but He. What is thy name? They  
- nir est à Dieu, le temps est dans sa main. WILHELM parle Ils m'ap-  
Quel est ton nom?

WILHELM. MIGNON.  
How old art thou?



call me Mignon- no o-ther name have I. I've seen the Spring re-  
- pel-lent Mignon, Je n'ai pas d'au-tre nom. Les bois ont re-ver-  
WILHELM  
Quel âge as tu?



- turn, the Au-tumn droop and die,- But none hath mark'd the  
- di, les fleurs se sont fa-né-es; Per-son-ne n'a pris

years, to count them as they fly.....  
 soin de comp - ter mes an - né - - es.

WILHELM.  
 What of thy father? — thy mother?  
 WILHELM.  
 Quel est ton père? Quelle est ta mère?

MIGNON.

A-las! my mo-ther sleeps— and the brute fiend is dead!.....  
 Hélas! ma mè-re dort! Et le grand Diable est mort!.....

*pp*

Allegretto sostenuto.

*mf*

*pp*

*dim rit.* *pp*

Andante. dolce.



Far..... a-way lies..... a land where the o-ranges glow....  
 Con - nais-tu le ..... pa-ys où fleu-rit l'o-ran-ger,.....

Andante.



Gold - en-bright on the boughs,..... 'mid the rose-co-ver'd bow - ers;  
 Le..... pa-ys des fruits d'or..... et des ro-ses ver-meil - les,



Light as air flits..... the bird..... where the warm bree-zes blow,.....  
 Où..... la bri - se est..... plus dou - ce et l'oi - seau plus le - ger,.....



All the long sun-ny year..... the bees hum in the flow-ers.  
 Où dans tou - te sai - son..... bi - ti - nent les a - beil - les,



*sempre dolce.**poco cresc.*

God hath smil'd on that land, in that enchanted air Spring-time will never  
Où ray-onne et sou-rit, comme un bien-fait de Dieu, Un é-ter-nel prin-

fade, and the sky's always fair..... A-las!..... how the sad thoughts are  
-temps sous un ciel toujours bleu?..... Hé-las!..... que ne puis-je te

throng-ing! Far from that blessed land a poor ex-ile am I! A-las!..... 'tis  
sui-vre Vers ce ri-vage heu-reux, d'où le sort ex-i-la! C'est là,.... c'est

there my young heart is long-ing To live, to love, and to die!..... 'Tis  
là que je vou-drais vi-vre, Ai-mer, ai-mer et mou-rir!..... C'est



Tempo I.

*dim.* *p*

there my young heart is long - ing To live, love,.... and die!  
là que je vou-drais vi - vre, C'est là! oui,.... c'est là!

*mf* *p* *mf*

*p rit.*

*pp* *sf* *dim.*

Andante.

Far..... a-way stands the house that in mem-'ry I see;..... A -  
Con - nais-tu la mai-son où l'on m'at-tend là - bas, ..... La

*pp*

*dim.*

- mid gay-light - ed halls..... mar-ble sta-tues are gleam - ing -  
sal - le aux lam-bris d'or,..... où des hom-mes de mar - bre

*pp*

At night.... thro' my dreams they are calling to me..... Now I dance 'neath the  
*M'appel-lent dans la nuit..... en me tendant les bras?..... Et la cour où l'on*

*pp*

*And.* \* *And.* \* *And.* \* *And.* \*

trees.....where pale moon-light is streaming. See the boats on the  
*dan - se à l'om - bre d'un grand ar - bre? Et le lac transpa-*

*pp*

*poco cresc.*

lake, how graceful-ly they glide, Light as the jewel'd birds that sail the sunny  
*- rent, où glis-sent sur les eaux Mil - le ba-teaux lé - gers, pa-reils à des oi-*

*dim.*

sky..... A - las!..... how the sad thoughts are  
*seaux!..... Hé - las!..... que ne puis - je te*

*dim.* \* *pp*

throng-ing! Far from that blessed land a poor ex-ile am I! A -  
 sui - vre Vers ce pa - ys loin-tain d'où le sort m'ex - i - la! C'est

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment starts with a bass clef and a key signature of one flat. The music is marked with a dynamic of *p* (piano) at the end of the first measure.

- las!..... 'tis there my young heart is long - ing To live, to love, and to  
 là,..... c'est là que je vou-drais vi - vre, Ai - mer, ai-mer et mou-

The second system continues the musical score. The vocal line is marked with a dynamic of *f* (forte) at the beginning of the first measure. The piano accompaniment features a dynamic of *mf* (mezzo-forte) in the first measure, *p* (piano) in the second, and *mf* in the third.

die!..... 'Tis there my young heart is long - ing To live, love,.... and  
 - rir!..... C'est là que je vou-drais vi - vre, C'est là, oui,..... c'est

The third system of the musical score shows the vocal line with a dynamic of *dim.* (diminuendo) and *p* (piano) at the end of the first measure. The piano accompaniment is marked with *p* in the first measure, *mf* in the second, and *p* in the third.

die!  
 - la!

The fourth system concludes the musical score. The vocal line is marked with a dynamic of *f* (forte) at the beginning of the first measure. The piano accompaniment features dynamics of *f* in the first measure, *dim.* in the second, *p* in the third, and *pp* (pianissimo) in the fourth.

## IN A STRANGE LAND.

(Es steht ein Baum.)

English words by  
CONSTANCE BACHE.

German words by H. von FALLERSLEBEN.

Music by  
W. TAUBERT.

Andante con moto.

VOICE.

*p*

In yon-der vale there  
Es steht ein Baum in

*p*

*tr.* \*

stands a tree, And there my love has sat with me Full  
je - nem Thal, dar - un - ter sass ich man - chen-mal mit

many a hap - py hour; We sat to - ge - ther si - lent  
mei - nem Schatz al - lein. Wir sas - sen da so still und

there, While on my love so sweet and fair Gaz'd many a beauteous  
 stumm, die Blu - men sah'n sich ver - wun - dert um nach mei - nem Schät - ze -

flow'r. For fair..... as  
 -lein, nach mei - - - - - nem

dawn was she, For fair as dawn was she! For fair.....  
 Schät - ze - lein, nach mei - nem Schät - ze - lein! Nach mei - -

..... as dawn was she, For fair as dawn was  
 - - - - - nem Schät - ze - lein, nach mei - nem Schät - ze -

she l  
-lein!

*dolce sotto voce.*

*p*

The flow'rs are bloom - ing  
Noch blüh'n die Blu - men

as of old, But I shall ne - ver - more be - hold Their  
dort um - her, ich a - ber se - he sie nicht mehr, und

sweet - ness past com - pare; "O flow'rs, how sweet so - e'er ye  
fra - ge sie auch nie. Was seht ihr an mein Schät - ze -

be, Your beau - ty is but pale to me Be - side my love so  
 -lein? Von Euch kann kei - nes schö - ner sein, keins schö - ner sein als

fair: For fair..... as  
 sie: Mein hol - - - - - des

day was she, For fair as day was she! For fair.....  
 Schät - ze - lein, mein süß - es Schät - ze - lein! Mein hol - - -

..... as day was she, For fair as day was  
 - - - - - des Schät - ze - lein, mein süß - es Schät - ze -

she!  
lein!

*dolce sotto voce.*

*p*

And still the trees their sha - dows spread, But  
Noch steht der Baum im Tha - le dort; ich

I to dis - tant lands have fled, For one dear place is bare; A  
a - ber zog zur Frem - de fort; und leer ist je - ner Platz. Ich

stranger on an a - lien shore, That lov'd spot I shall  
sitz' auf ö - dem kal - tem Stein, ich sitz' hier in der



*p*

see no more, For she no more is there. O fair .....  
 Fremd' al-lein, und denk' an mei-nen Schatz; an mei - - -

*pp*

..... as light was she, O fair as light was she! O fair .....  
 - - - nen trau-ten Schatz, und denk' an mei-nen Schatz, an mei - - -

*p* *pp*

..... as light was she, O fair as light was she!  
 - - - - - nen trau-ten Schatz, und denk' an mei-nen Schatz!

*p* *dolce sotto voce*

# SWEET AND LOW.

(Cradle Song.)

Words by  
TENNYSON.

Music by  
W. V. WALLACE.

Andantino con dolcezza.

PIANO.

The musical score is written for piano and voice. It consists of five systems of music. Each system includes a vocal line and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs) with a key signature of two sharps (D major) and a common time signature. The tempo and mood are indicated as 'Andantino con dolcezza'. The score includes dynamic markings such as *pp*, *pp dim*, *legatissimo. ppp*, and *pp*. The lyrics are: 'Sweet and low, sweet and low, Wind of the west - - ern sea, Low, low, ..... breathe and blow,'. The piano accompaniment features flowing arpeggiated patterns and sustained chords.

Wind of the west - - ern sea.

*dolce.*

O - ver the roll - ing wa - ters go,

Come from the drop - ping moon, and blow,.....

*molto rall.*

*molto rall.*

Blow him a - gain, a - gain to me,

*a tempo.*

*a tempo.*

*cresc.*

While my lit - tle one sleeps,

*pp*

While my pretty one sleeps .....

*pp* *morendo* *cresc un poco.*

*f* *p* *dim. pp*

Sleep and rest, sleep and rest,

*pp*

Fa - ther will come to thee soon; Rest, rest on

*con amore.*

mo - ther's breast, Fa - ther will come to thee soon.

Fa - ther will come to the babe in his nest,

Sil - ver sails all out of the west ..... *molto rall.*

Un - der the moon, the sil - ver moon; Sleep, my little one, *a tempo.*

sleep, Sleep, my pretty one, rest. .... *pp dim.*

*ppp* *pp*

## THE WILLOW SONG.

Words by  
SHAKESPEARE.

Music by  
ARTHUR SULLIVAN.

Andante.

PIANO *p*

*pp*

A poor soul sat sigh-ing by a

sy - ca-more tree, Sing all.... a green wil-low; Her

*cresc.*

hand on her bo-som, her head on her knee, Sing wil - low, wil - low,

wil - low; The fresh streams ran by her and

*mf*

*cresc.*

mur - mur'd her moans; Her salt tears ran from her and

*cresc.*

soft - en'd the stones, Sing wil - - low, wil - - low,

*f*

*pp* *p* *pp* *slower.*

wil-low,.... Sing all a green willow must be my garland, Sing wil-low, wil - low,

*pp colla voce.* *colla voce. pp*

wil - low. The fresh streams ran by her and

*p* *mf* *mf*

mur - mur'd her moans; Her salt tears ran from her and

*cresc.* *cresc.*

soft - en'd the stones. Sing wil - low, wil - low,

*f* *f*

wil - low, Sing all a green wil - low must be my gar - land, Sing

*pp* *p* *f* *dim.* *pp* *p* *cresc.* *f* *dim.*

wil - low, wil - low, wil - low. ....

*pp marcato.* *pp*



# ORPHEUS WITH HIS LUTE.

Words by  
SHAKESPEARE.

Music by  
ARTHUR SULLIVAN.

*Allegro moderato.*

PIANO.

The piano introduction consists of two staves in G major and 3/4 time. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *f* and *mf*.

The piano accompaniment continues with two staves. The right hand has a steady eighth-note accompaniment, and the left hand has a more active line with some chords. Dynamics include *p*, *f*, and *ff*.

*mf*

Or - - - pheus with his

The first line of lyrics is set to music. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part features a consistent eighth-note accompaniment.

lute, with his lute made trees, And the

The second line of lyrics is set to music. The vocal line continues on a single staff, and the piano accompaniment remains on two staves with a consistent eighth-note accompaniment.

moun - tain tops, that freeze, Bow..... them -

The third line of lyrics is set to music. The vocal line continues on a single staff, and the piano accompaniment remains on two staves with a consistent eighth-note accompaniment.

selves, when he..... did sing. Or -

*cresc.*

phesus with his lute, with his lute made

*f* *p*

trees, And the moun - tain tops, that freeze, Bow them -

*cresc.* *p*

selves, when he..... did sing, Bow... them - selves, when

he... did sing. To his mu - sic

*f* *dim.* *p*

plants and flow'rs E - ver sprung: as sun and

show'rs There had made a last-ing spring, To his mu - sic

*rall.* *a tempo.*

plants..... and flow'rs E - ver sprung:..... as sun and

*cresc.* *f* *colla voce.*

show-ers There had made a last - - ing spring.

*rall.* *dim.* *p*

The first system of music features a vocal line with a whole note rest in the first measure, followed by a half note rest in the second measure, and a whole note rest in the third measure. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with occasional chords in the left hand.

*p cresc -*

Ev -

*cresc.*

The second system continues the vocal line with a long note that spans across the first two measures of the system. The piano accompaniment features a more active eighth-note pattern in the right hand, with a *cresc.* marking below it. The left hand provides harmonic support with chords.

'ry - thing that heard him...

The third system shows the vocal line with lyrics: "'ry - thing that heard him...". The piano accompaniment continues with eighth-note patterns in the right hand and chords in the left hand.

play, Ev'n the bil - - lows of the sea,

The fourth system shows the vocal line with lyrics: "play, Ev'n the bil - - lows of the sea,". The piano accompaniment features a consistent eighth-note accompaniment in the right hand and chords in the left hand.

*dim -*

Hung their heads and then lay

*dim -*

The fifth system shows the vocal line with lyrics: "Hung their heads and then lay". The piano accompaniment continues with eighth-note patterns in the right hand and chords in the left hand, with a *dim -* marking below it.

by, *p* Hung their heads and

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "by, Hung their heads and". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part begins with a series of eighth notes in the right hand and a single note in the left hand. Dynamics include a piano (*p*) marking above the vocal line and another piano (*p*) marking below the piano accompaniment.

then..... lay by.

The second system continues the vocal line with the lyrics "then..... lay by.". The piano accompaniment features a more active right hand with eighth notes and a steady bass line. Dynamics include a piano (*p*) marking above the vocal line and a forte (*f*) marking below the piano accompaniment.

*p* In sweet mu - - sic

The third system has the lyrics "In sweet mu - - sic". The piano accompaniment is characterized by a flowing eighth-note pattern in the right hand and a simple bass line. Dynamics include a piano (*p*) marking above the vocal line and a *dim.* (diminuendo) marking below the piano accompaniment.

is..... such art, Kill - - - ing

The fourth system contains the lyrics "is..... such art, Kill - - - ing". The piano accompaniment continues with eighth-note patterns in the right hand. Dynamics include a piano (*p*) marking above the vocal line.

care and grief of.... heart,..... *rall.*

The fifth system concludes with the lyrics "care and grief of.... heart,.....". The piano accompaniment features a *rall.* (rallentando) marking below the piano part. The vocal line ends with a long note and a *rall.* marking above it.

*a tempo.* *cresc.*

In sweet mu - sic is..... such

*p* *cresc.*

art,..... Kill - ing care..... and grief of

*f*

heart Fall a - sleep, or hear - ing die,

*dim.* *pp*

Fall a - sleep, or hear - ing, or

*pp*

*lunga pausa.*

hear - ing die.

*colla voce.*

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CHILDREN OF THE CITY, D and F ...	A to D	Mdme. Patey.	LEAVES AND THE WIND, C, Eb, F and G ...	G to C	Mdme. Clara Butt
CITY OF LIGHT, C, D, Eb and F ...	B to D		<b>S. LIDDLE.</b>		
FORGE AND THE BELL, Eb and F ...	B7 to Eb	Mdme. Clara Butt	ABIDE WITH ME, C, D7, E2, E and F	G to E	Mdme. Clara Butt
IDLE WORDS, C, D7 and Eb ...	B to E	Mdme. Clara Butt	AT LAST, D7, Eb, F and G ...	A7 to D7	Mdme. Clara Butt
LOVE ETERNAL, E2, F and G ...	B7 to Eb		FAREWELL (A), G, Ab, B7, C and D7	D to D	
THIS WORE-A-DAY WORLD, Ab and B7 ...	Ab to Eb	Mdme. Belle Cole	HOPE OF THE AGES, D, Eb, F and G	A to E	Mdme. Ada Crossley
VALLEY BY THE SEA, C, D7, Eb, F and G ...	G to C	Mdme. Belle Cole	<b>K. HERON-MAXWELL.</b>		
<b>FRANCES ALLITSEN.</b>					
LIKE AS THE HART DESIRETH, C, Eb, and F ...	A to D	Mdme. Ada Crossley	KEEP ON HOPIN', C, Eb and F ...	C to D	Mdme. Clara Butt
THE LORD IS MY LIGHT, B7, C and Eb ...	A to Eb	Mdme. Clara Butt	SMILES, C, D and Eb ...	A to E	Mdme. Clara Butt
SONG OF FAITHFULNESS, D, Eb & F	A to E	Miss Winifred Lewis	<b>CHARLES MARSHALL.</b>		
SONG OF THANKSGIVING, C, Eb, F and G ...	A to C7	Mdme. Clara Butt	ANGELS OF LIGHT, E, F and G ...	G7 to E	
SING ME TO REST, A and C ...	A to D	Mdme. Ada Crossley	IN SLUMBERLAND, B7, C and Eb ...	A to D	
THERE'S A LAND, D, Eb, F and G ...	A to D	Mdme. Clara Butt	THE PEARL CROSS, D, Eb, F and G	A to D7	Miss Phyllis Lett
<b>ROBERT BATTEN.</b>					
COME UNTO ME, YE WEARY, D, Eb, F and G ...	A to E	Mdme. Clara Butt	<b>JOHN W. METCALF.</b>		
HEARD IN THE TWILIGHT, Eb, F and G ...	B7 to Eb	Miss Hazel Gray	ABSENT, Eb, F, G, Ab and B7	B7 to C	Miss Edna Thornton
INTO THE FOLD, C and Eb ...	G to E	Mdme. Ada Crossley	<b>FRANK L. MOIR.</b>		
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LITTLE ROAD HOME, D, Eb, F and G	A to D		THE NIGHTS, Eb, F and G ...	Eb to Eb	Mdme. Clara Butt
MOTHER'S GARDEN, F, G, Ab, A & B7	C to D		<b>A. A. NEEDHAM.</b>		
<b>J. BLUMENTHAL.</b>					
SUNSHINE AND RAIN, F, G and A ...	A to D	Mdme. Ada Crossley	THE BARLEY SHEAVES, D, Eb and F	A to D	Mdme. Clara Butt
SLEEP, D7, Eb and F ...	Ab to D7	Mdme. Clara Butt	HUSHEEN, B7, C and D ...	B7 to D	Mdme. Clara Butt
<b>LEWIS CAREY.</b>					
GOD IS OUR REFUGE, D and F ...	A to D7	Miss Phyllis Lett	<b>ERNEST NEWTON.</b>		
NEARER, MY GOD, TO THEE, F, G and Ab ...	C to F	Mdme. Ada Crossley	I CAME TO YOU, C and Eb ...	C to E	
SUN OF MY SOUL, B7, C and D7 ...	G to D	Mdme. Ada Crossley	ROSES BY SUMMER FORSAKEN, F, G and A ...	C to D	Mdme. Clara Butt
<b>JAMES COLEMAN.</b>					
ALL THAT I ASK, Ab, B7 and D7 ...	B7 to D7		<b>H. ERNEST NICHOL.</b>		
<b>S. COLERIDGE-TAYLOR.</b>					
BIG LADY MOON, D7, Eb and F ...	A7 to Eb	Miss Florence Taylor	EVENING IS COME, D7 and F ...	B7 to Eb	Miss Phyllis Lett
<b>F. H. COWEN.</b>					
THE BETTER LAND, Ab, A and C ...	Ab to Eb	Mdme. Ant. Sterling	<b>D. E. PHIPSON.</b>		
IN THE CHIMNEY CORNER, C, Eb and F ...	B to D	Mdme. Ant. Sterling	REMEMBER, C, D7 and Eb ...	G to E	Miss Lucy Nuttall
I WILL GIVE YOU REST, C, D7, Eb and F ...	G to E	Mdme. Clara Butt	<b>SAINTON-DOLBY (Mdme.)</b>		
THANKSGIVING, D, Eb, F and G ...	A to E	Mdme. Clara Butt	OUT ON THE ROCKS, D7, D, Eb and F	Ab to D7	Mdme. Ada Crossley
THE PROMISE OF LIFE, C, D, Eb and F ...	A to C	Mdme. Belle Cole	<b>W. SANDERSON.</b>		
THE VOICE OF THE FATHER, D, Eb, E, F and G ...	A to C7	Mdme. Clara Butt	HILLS OF DONEGAL, A, B7 and C ...	A to E	Miss Lucy Nuttall
<b>HAROLD CRAXTON.</b>					
OH! TO SEE THE CABIN SMOKE, Eb, F and G ...	B7 to Eb	Mdme. Clara Butt	GLORY OF THE SEA, B7 and C ...	F to Eb	Miss Phyllis Lett
SORROW NO MORE, Eb, F and G ...	D to Eb	Mdme. Clara Butt	BEYOND THE DAWN, B7, C, D7 and Eb	A to Eb	Miss Lucy Nuttall
TIMOTHY, F and A ...	C to C	Mdme. Clara Butt	MY DEAR SOUL, Ab, B7 and C ...	Ab to Eb	Mdme. Clara Butt
<b>TERESA DEL RIEGO.</b>					
A LAND OF ROSES, D, Eb, F and G	A to D	Mdme. Clara Butt	SPRAY OF ROSES, B2, C, D7 and Eb ...	B7 to Eb	
<b>EDWARD ELGAR.</b>					
A WAR SONG, C and D ...	F7 to D	Mdme. Clara Butt	THOSE SAD BLUE EYES, A, B7 and C	G7 to D	
CHARIOTS OF THE LORD, C, D7, D and Eb ...	C to E	Mdme. Clara Butt	TIRED HANDS, G, Ab, B7 and C ...	B to D	
LAND OF HOPE & GLORY, B7, C & D	B7 to Eb	Mdme. Clara Butt	UNTIL, D7, Eb, F and G ...	B7 to Eb	
SABBATH MORNING AT SEA, B7 & C	C to F	Mdme. Clara Butt	<b>W. H. SQUIRE.</b>		
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ROCK OF AGES ...	B7 to D		GUIDE ME TO THE LIGHT, C and D ...	A to E	Miss Winifred Lewis
<b>EDWARD GERMAN.</b>					
CUPID AT THE FERRY, F, G and A ...	B7 to D	Mdme. Ada Crossley	IF I MIGHT COME TO YOU, F, G, Ab, B7 and C ...	C to C	
DAFFODILS A-BLOWING, C, D, Eb and F ...	B to D	Mdme. Ada Crossley	WHEN YOU COME HOME, D, Eb, F, G	A to D	Miss Lucy Nuttall
LOVE, THE PEDLAR, C, D, Eb and F	B to D	Mdme. Ada Crossley	<b>T. W. STEPHENSON.</b>		
MOORISH LULLABY, D2 and Eb ...	D2 to E	Miss Florence Taylor	DEEP IN MY HEART, F, Ab and B7 ...	C to D	Miss Phyllis Lett
<b>LAURA Q. LEMON.</b>					
MY AIN FOLK, D7, Eb, F and G ...	Ab to D7	Mdme. Clara Butt	GOLDEN RAY OF GLADNESS, Eb, F and G ...	C to Eb	Miss Phyllis Lett
			IF I CAN LIVE, Eb, F and G ...	D to Eb	Miss Lucy Nuttall
			SUNSHINE FOR SHADOW, B7, C and D	B7 to D	Miss Lucy Nuttall
			<b>ARTHUR SULLIVAN.</b>		
			THE LOST CHORD, Eb, F, G, Ab and A ...	B7 to Eb	Mdme. Ant. Sterling
			SLEEP, MY LOVE, SLEEP, D7, Eb and F ...	A7 to D7	
			WILL HE COME, D, Eb and F ...	A to C7	
			<b>HOPE TEMPLE.</b>		
			AN OLD GARDEN, G, Ab and B7 ...	B to E	
			MY LADY'S BOWER, Eb, F and G ...	Ab to D	Mdme. Belle Cole
			RORY DARLIN', Eb and F ...	B7 to Eb	
			<b>JOAN TREVALSA.</b>		
			MY TREASURE, F, G and A ...	A to D	Mdme. Clara Butt
			SUPPOSIN', Eb and F ...	B7 to Eb	Miss Lucy Nuttall
			THREE SCORE AND TEN, D, F and G	A to D	Mdme. Clara Butt
			<b>R. H. WALTHER.</b>		
			GLEANER'S SLUMBER SONG, Eb and F ...	B7 to Eb	Mdme. Ada Crossley
			<b>A. WOODFORDE-FINDEN.</b>		
			A LITTLE FLEET OF CLOUD-BOATS, B, D and F ...	B to D7	Mdme. Ada Crossley
			TILL I WAKE, Eb and F ...	C to Eb	Miss Alice Holländer
			WHITE SENTINELS, B7, D7 and Eb	B7 to Eb	
			<b>CUTHBERT WYNNE.</b>		
			WAITING, Ab, B7 and C ...	A7 to Eb	
			THROUGH LOVE TO LIGHT, D, Eb & F	A to E	Mdme. Ada Crossley

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